

TUNISIAN TILES
OTTOMAN INSPIRATION FROM THE 16TH TO THE 19TH CENTURIES

A THESIS
SUBMITTED TO THE INSTITUTE OF FINE ARTS OF
BILKENT UNIVERSITY
IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE DEGREE OF
DOCTOR OF PHILOSOPHY IN
INTERIOR ARCHITECTURE AND ENVIRONMENTAL DESIGN

By
Nermin KÜRA
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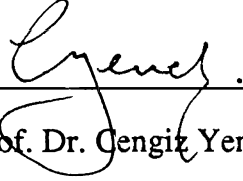
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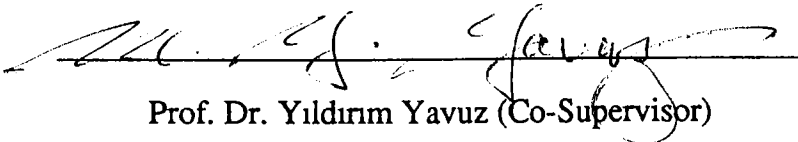
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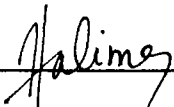
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ABSTRACT

The span of time stretching between the end of the 16th and the end of the 19th centuries marks the period in which Tunisia was included within the boundaries of the Ottoman Empire. The tile ateliers which flourished in Tunisia from the end of the 16th century onwards produced a large number of revetments not only for local use but also for exportation to neighboring countries such as Algeria, Libya and Egypt. As a result of the exigencies of the dynamic social and cultural mutations peculiar to this époque, a style composed of diverse cross cultural influences was elaborated by Tunisian tile-makers responding to the new vogue of the times. The aim of this research is to elucidate the Ottoman inspiration in a group of Tunisian tiles manufactured in this era through an analysis of the use of motifs, patterns, surface arrangements and iconographical aspects elaborated in ceramic workshops. This research will help to understand the role of the Ottoman factor in the development of a stylistic synthesis in the North African Mediterranean context and also adds a link to studies dealing with the evolution of Ottoman provincial styles.

Keywords: Islamic Art, Ceramic Tiles, Ottoman Art, Tunisian Art.

ÖZET

16. yüzyılın sonundan 19. yüzyılın sonuna kadar uzanan dönem boyunca Tunus Osmanlı İmparatorluğu'nun sınırları içinde bulunmuştur. Eşzamanlı olarak Tunus'da sayıları artan çini atölyelerinin ürünleri yalnızca Tunus'da kullanılmakla kalmıyor, Cezayir, Libya ve Mısır gibi ülkelere de ihraç ediliyordu. Bu döneme özgü, dinamik, toplumsal ve kültürel değişimlerin ve zengin kültürel etkileşimlerin sonucunda Tunuslu çini ustalarının geliştirdiği üslup, dönemin yeniliklerini de yansıtıyordu. Araştırmanın amacı, bu dönemde üretilmiş bir grup Tunus çinisinin motifleri, desenleri, yüzeyler üzerinde düzenlemeleri ve ikonografik içerikleri inceleyerek, Osmanlılardan esinlenen öğeleri aydınlatmaktır. Kuzey Afrika-Akdeniz bağlamında yeni bir üslup sentezi geliştirilmesinde, Osmanlı etkileri bu çalışma ile açıklanmaya çalışılacaktır. Osmanlı bölgesel üsluplarının evrimini inceleyen çalışmalara da katkıda bulunulacağı umulmaktadır.

Anahtar sözcükler: İslam Sanatı, Çini, Osmanlı Sanatı, Tunus Sanatı.

TABLE OF CONTENTS

ABSTRACT.....	iii
ÖZET.....	iv
TABLE OF CONTENTS.....	v
LIST OF FIGURES.....	ix
1 INTRODUCTION.....	1
2 METHODOLOGY.....	4
3 HISTORICAL CONTEXT.....	7
4 TILE PATTERNS MOTIFS AND TECHNIQUES.....	13
4.1 Motifs.....	15
4.2 Surface Arrangements.....	16
4.3 The Qallaline Workshops.....	17
5 TUNISIAN TILES OF OTTOMAN INSPIRATION.....	19
5.1 Repetitive Patterns.....	19
5.1.1 Types of Repetitive Patterns.....	20
5.1.2 Geometry of Modules.....	23
5.1.3 Modular Organization of Patterns.....	24
5.1.4 Arrangements on Surfaces.....	25
5.1.5 Places of Use.....	27
5.2 Analysis of the Ottoman Inspiration in Tunisian Repetitive Patterns....	28
5.2.1 Importance of Ottoman Imports.....	28
5.2.2 The Influence of Ottoman Prototypes on Tunisian Patterns....	29

5.2.3	Wall Arrangements.....	33
5.2.4	Floor Arrangements.....	36
5.2.5	Ottoman Impact on Manufacturing Techniques.....	37
5.2.6	Dates of Production.....	39
5.3	Patterns Forming Pictorial Compositions.....	40
5.3.1	Analysis of Ottoman Motifs in Different Types of Tunisian Pictorial Tile Panels.....	42
5.3.2	Compositions of Pictorial Patterns.....	48
5.3.3	Arrangement on Surfaces.....	50
5.3.4	Dates of Production.....	52
6	ICONOGRAPHY.....	54
6.1	Synthetic Symbols.....	55
6.2	The Representation of Infinity.....	58
6.3	The Gateway to Paradise.....	59
7	CONCLUSION.....	60
	CATALOGUE.....	64
	REFERENCES.....	128
	APPENDIX.....	132

LIST OF FIGURES

- Fig. 1** Tunisian tiles, Bardo National Museum, Tunis
- Fig. 2** Ottoman tile, Mosque of Rüstem Paşa, Istanbul
- Fig. 3** Tunisian tile, Bardo National Museum, Tunis
- Fig. 4a** 15th century Tunisian tile patterns
- Fig. 4b** 17th-18th century Tunisian tiles
- Fig. 5** Dar Jelloulu, (inner court), Sfax
- Fig. 6** Tunisian tiles, Dar Hussein, Tunis
- Fig. 7** Ottoman tiles, Topkapı Palace, Hırka-i Şerif, Istanbul
- Fig. 8** Ottoman border pattern, Yeni Cami, Istanbul
- Fig. 9** Tunisian tile, Tunis
- Fig. 10** Ottoman tiles, Mosque of Jama Jdid, Tunis
- Fig. 11** Ottoman tiles, Mosque of Eyüp, Istanbul
- Fig. 12** Tunisian tiles, Dar Jellouli, (inner court), Sfax
- Fig. 13** Tunisian tile, Madrassa Slimaniya, Tunis
- Fig. 14** Ottoman tile, Tomb of Hürrem Sultan, Istanbul
- Fig. 15** Tunisian tiles, Dar Hussein, Tunis
- Fig. 16** Tunisian tiles, Fountain in the city center of Zaghouan
- Fig. 17** *Penç* motif from the tiles of the Mosque of Rüstem Paşa, Istanbul
- Fig. 18** *Penç* motif from the tiles of the Tomb of Şehzade Mehmet, Istanbul
- Fig. 19** Fountain in the city center of Zaghouan
- Fig. 20** Tunisian tile, The Bardo, Algiers
- Fig. 21** Tunisian tile, Hydra Castle, Algiers
- Fig. 22** Tunisian tile, The Bardo, Algiers
- Fig. 23** Tunisian tile panel, Bardo National Museum, Tunis
- Fig. 24** Tunisian tile, Bardo National Museum, Tunis
- Fig. 25** Modifications in the design of joining motifs on the tile
- Fig. 26** Tunisian tile, Cathedral of Constantine, Algeria
- Fig. 27** Tunisian tile, Dar Jellouli, Sfax
- Fig. 28** Detail of Ottoman tile, Topkapı Palace, Istanbul
- Fig. 29** Tunisian wall tiles, Dar Jellouli, Sfax
- Fig. 30** Tunisian tile panel, private collection, Paris
- Fig. 31** Tunisian tile, Fountain in the city center of Zaghouan

- Fig. 32** Kütahya ceramic wares, Museum of Sadberk Hanım, Istanbul
- Fig. 33** Tunisian tiles, Dar Romdhane Bey, Tunis
- Fig. 34** Tunisian tiles, Shrine of Sidi Ali Azzouz, Tunis
- Fig. 35** Tunisian tiles, Shrine of Sidi Ali Azzouz, Tunis
- Fig. 36** Tunisian tile, The Bardo, Tunis
- Fig. 37** Tunisian tile, The Bardo, Tunis
- Fig. 38** Ottoman tile, Bardo National Museum, Tunis
- Fig. 39** Tunisian tile panel, Bardo National Museum, Tunis
- Fig. 40** Tunisian tiles, private collection, Paris
- Fig. 41** Tunisian tile, The Bardo, Algiers
- Fig. 42** Detail from Ottoman tiles, Topkapı Palace, Istanbul
- Fig. 43** Ottoman tiles, Mosque of Sidi Mahres, Tunis
- Fig. 44** Ottoman plates with leaf pattern
- Fig. 45** Tunisian tile, Museum of Sidi Kacem al-Jalizi, Tunis
- Fig. 46** Ottoman tiles, Mosque of Sultan Ahmet, Istanbul
- Fig. 47** Ottoman plate, Ashmolean Museum, Oxford
- Fig. 48** Tunisian tiles, Dar Jellouli, Sfax
- Fig. 49** Tunisian tile, Villa Jean d'Arc, Algiers
- Fig. 50** Tunisian tiles, Bardo National Museum, Tunis
- Fig. 51** Ottoman tiles, Mosque of Rüstem Paşa, Istanbul
- Fig. 52** Tunisian tiles, Bardo National Museum, Tunis
- Fig. 53** Tunisian tile, Fountain of the Boulevard Bru and Rue Michelet, Algiers
- Fig. 54** Ottoman tile, Mosque of Rüstem Paşa, Istanbul
- Fig. 55** Ottoman border pattern
- Fig. 56** Ottoman border pattern
- Fig. 57** Tunisian tile panel, Bardo National Museum, Tunis
- Fig. 58** Tunisian tile panel, Bardo National Museum, Tunis
- Fig. 59** Tunisian tile panel, Bardo National Museum, Tunis
- Fig. 60** Tunisian tile panel, Bardo National Museum, Tunis
- Fig. 61** Tunisian tile panel, Bardo National Museum, Tunis
- Fig. 62** Tunisian tile panel, Museum of Sidi Kacem al-Zellizi, Tunis
- Fig. 63** Dar Hussein , (inner court), Tunis
- Fig. 64** Tile panels, Mosque of Sultan Ahmet, Istanbul
- Fig. 65** Tunisian tile panel, Bardo National Museum, Tunis
- Fig. 66** Tunisian tile panel, Shrine of Sidi Mahres, Tunis
- Fig. 67** Tunisian tile panel, Shrine of Sidi Mahres, Tunis
- Fig. 68** Tunisian tile panel, Bardo National Museum, Tunisian tile panel, Musée des Arts Africains et Océaniens, Paris
- Fig. 69** Tunisian tile panel, Bardo National Museum, Tunis

- Fig. 70** Tunisian tile panel, Bardo National Museum, Tunis
- Fig. 71** Tunisian tile panel, Bardo National Museum, Tunis
- Fig. 72** Tunisian tile panel, Bardo National Museum, Tunis
- Fig. 73** Tunisian tile panel, Bardo National Museum, Tunis
- Fig. 74** Tunisian tile panel, Dar Aziza Othmana, (inner court), Rue Mbazaa, Tunis
- Fig. 75** Tunisian tile panel, Bardo National Museum, Tunis
- Fig. 76** Tunisian tile panel, Shrine of Sidi Ali Azzouz, Tunis
- Fig. 77** Shrine of Sidi Ali Azzouz, Tunis
- Fig. 78** Tunisian tile panel, Museum of Sidi Kacem al-Zellizi, Tunis
- Fig. 79** Tunisian tile panels, Madrassa Slimaniya, Tunis
- Fig. 80** Tunisian tile panel, Bardo National Museum, Tunis
- Fig. 81** Tunisian tile panel, Bardo National Museum, Tunis
- Fig. 82** Tunisian tile panel, Bardo National Museum, Tunis
- Fig. 83** Tunisian tile panel, Avenue dela Liberte, Tunis
- Fig. 84** European tile panel, Bardo National Museum, Tunis
- Fig. 85** Tunisian tile panel, Dar Jellouli, (inner court), Sfax
- Fig. 86** Tunisian tile panel, Dar Hussein, (inner court), Tunis
- Fig. 87** Architectural motif from Tunisian tile panel, Bardo National Museum, Tunis
- Fig. 88** Architectural motif from Tunisian tile panel, Shrine of Sidi Ali Azzouz, Tunis
- Fig. 89** Tile panel from the Shrine of Eyüp Sultan, Istanbul
- Fig. 90** Detail from Tunisian tile panel
- Fig. 91** Detail from Ottoman tiles decorating the mihrab of the Mosque of Rüstem Paşa, Istanbul
- Fig. 92** Detail from Ottoman tiles in the Mosque of Takyeci İbrahim Çavuş, Istanbul
- Fig. 93** Square tile from Tunisian tile panel, Dar Azziza Othmana, Tunis
- Fig. 94** Tunisian tile panel, Medina of Tunis
- Fig. 95** Ottoman and Tunisian *hatayi* motifs
- Fig. 96** Ottoman and Tunisian *penç* motifs
- Fig. 97** Ottoman and Tunisian tulip motifs
- Fig. 98** Ottoman and Tunisian carnations and combined motifs
- Fig. 99** Ottoman and Tunisian leaf motifs
- Fig.100** Ottoman and Tunisian *şemse* motifs
- Fig.101** Tunisian architectural motif
- Fig 102** Tunisian floral composition

1 INTRODUCTION

The topic developed within the framework of this dissertation deals with the analysis of Ottoman influences on a group of Tunisian tiles which have been produced between the end of the 16th and the end of the 19th century, a period during which Tunisia constituted one of the provinces of the Ottoman Empire. Glazed ceramic tiles have been used for architectural decoration in Tunisia as early as the 9th century as evidenced by the fine luster tiles decorating the mihrab of the Great Mosque of Kairawan. Till today, however, the tiles of Kairawan still retain their standing as a unique, discontinued case in the history of Tunisian tiles, and whether or not they have been produced locally is still a matter of discussion.

Archaeological excavations carried out in the Medieval sites of Raqqada and Kairawan founded by the Aghlabides in the 9th century and the Fatimid cites of Sabra Mansouriya and Mahdiya founded a century later have brought to surface ceramic materials confirming the continued use of glazed tile decoration in the architecture of the region during the medieval period. The span of time extending from the 11th to the 15th century is a dark period in terms of further information on the development of tile production in Tunisia, and it is not till the reign of the Hafside dynasty that architectural tile decoration reappears in some 15th century buildings in the city of Tunis.

The most important developments in the local tile production of Tunisia seem to have taken place in the Ottoman period, during the 17th and especially the 18th centuries, when the Kallaline tile manufactures in Tunis flourished, producing large quantities of tiles not only for local use but also for export to neighboring countries such as Libya,

Algeria and also Egypt. These tiles differed considerably from those produced during the medieval times in terms of manufacturing techniques, decoration, surface arrangement and iconography. They portray a new, dynamic, inclusive synthesis that displays the traces of numerous cross-cultural influences past and present, emanating from the rich cultural heritage of the Mediterranean region. Inspirations came not only from the East but also from Western countries due to the dynamic commercial and cultural transactions, creating an intricate web of communications among countries bordering the Mediterranean sea.

Very few systematic researches have been made on Tunisian tiles of the post 16th century period. The presence of a marked Ottoman inspiration in Tunisian tiles, manufactured from the 16th century onwards, has been noticed by a number of art historians and scholars including Lucien Golvin, Jacques Revault, James Dalu, A. Dauletli, Bernus Taylor, Gal. Broussaud, who have briefly pointed out that Ottoman motifs have either been copied or adapted by Tunisian craftsmen and used in the local tile production. However, the types of Ottoman motifs that were adopted, the possible visual sources they were selected from and the different manners by which they were incorporated into the local artistic tradition, has not yet been dwelt upon in detail. This study proposes, firstly to elucidate these aspects in order to demonstrate the extent to which Ottoman inspiration became consequential in the formation of a new decorative style in Tunisian wall tiles from the time of the freshly established relations with The Sublime Gate in the 16th century, to the moment when these privileged relations were taken over by the West at the end of the 19th century.

Another aim of this research will be to assess the instrumental role of Ottoman artistic practices not only in the formation of a new decorative style but also in the creation of a new visual language considerably different from the one elaborated during the Medieval period in terms of conveyed meaning. The analysis of various components of the decorative style will have established the necessary basis for the understanding

of the constituents of new iconographical considerations that have developed as a natural outcome of stylistic permutations. This observation shall lead to an enquiry into whether the incorporation of Ottoman motifs in the decorative schemes of Tunisian tiles has provoked significant changes in the field of iconography, having direct consequences on the content of meaning that the tiles are meant to communicate and how this may have affected their disposition and purpose of use in architectural spaces. These thoughts on the iconography of Tunisian tiles shall be introduced but not fully developed in this thesis, for they constitute independent research topics of great interest on their own. It is hoped that this dissertation will expose not only the different aspects of the Ottoman inspiration that is a noticeable constituent of Tunisian tiles of the modern era but that it will also add a link to the numerous investigations concerning the development of Ottoman provincial styles in the lands attached to the Sublime Gate.

2. METHODOLOGY

The research method that shall be used in the present dissertation consists of a stylistic analysis, supported by a comparative study of Tunisian and Ottoman tile productions. It must be pointed out that this thesis intends by no means to constitute an exhaustive exploration of the Ottoman inspiration in Tunisian tiles, since a comprehensive study of the Tunisian tile production itself has not yet been accomplished. Consequently, this investigation will aim to draw attention only to some of the Ottoman features present in the Tunisian production and will aim essentially to put forth other important questions that need to be clarified in relation with this specific aspect, of the vast and multi-faceted artistic synthesis created by Tunisian tile makers.

The observations and analyses in this research shall be carried out on the basis of a selective visual documentation formed between the years 1984-1987. The tiles that form the basis for this study have been chosen essentially from tile collections in the Bardo Museum and in the Museum of Sidi Kasem el-Zellizi as well as other public and private buildings situated mainly in the city of Tunis. Some tiles have also been photographed from a private building in Sfax; Dar Jellouli and from a fountain in the city of Zaghouan because their inclusion in the documentation has been necessary. In some cases it has been imperative to include photographs from other researches and even photocopies of hand-made drawings whenever it has been judged necessary to support the discussions in the thesis.

The visual documentation has been organized in the form of a catalogue that shall be supported by a study of previous researches dealing specifically with Tunisian tiles, as well as by surveys and studies concerning Tunisian art and architecture in general.

Existing studies of Ottoman and Tunisian tile productions, focusing on manufacturing techniques, designs and surface arrangements in buildings, shall be utilized to bring together a series of drawings diagrams, and photographs in which corresponding elements in both Tunisian and Ottoman tile works shall be picked out and compared. This will enable a direct observation of the way Ottoman motifs, patterns and decorative themes have been adopted and reused by Tunisian craftsmen, as shown on PL. 54-59. By motifs are meant individual elements which come together to form more intricate patterns. These in turn may be combined to create decorative themes.

The tiles analyzed in this study have been classified according to the types of patterns used in their designs which can be divided into two main groups, the first of which consists of repetitive tile patterns and the other, of pictorial compositions. This classification encompasses both rectangular and square tiles, the two basic forms onto which decorative patterns have been applied.

In the catalogue, the repetitive tile patterns of Ottoman inspiration shall be analyzed first in terms of their materialization on a single module indicating the motifs employed, the geometry, the arrangement of the pattern on a number of tiles, the buildings in which they have been used, the workshop and the date. The establishment of this data shall lead to the understanding of the general traits that characterize the patterns of Ottoman inspiration which shall be discussed in the text. Tile patterns forming pictorial compositions shall form the second part of the catalogue. The different types of compositions shall first be classified thematically after which the distribution and various utilizations of Ottoman motifs and patterns shall be observed in terms of their stylistic aspects and of their iconographical implications.

The text begins by attempting to establish the historical context within which tiles were produced in the designated period. The following chapter discusses the evolution of

Tunisian tiles from the end of the 16th century to the end of the 19th centuries in comparison with the tiles produced in the period prior to the Ottoman conquest in terms of production techniques, patterns, and arrangements on architectural surfaces. The sequential chapters dealing with Ottoman influences in terms of motifs patterns and surface arrangements first on repetitive tile patterns and then on those which constitute pictorial compositions. The stylistic analysis shall be complemented by an evaluation of iconographic content to conclude this research.

3. HISTORICAL CONTEXT

The historical period in which a pronounced Ottoman inspiration made itself felt in various areas of Tunisian culture begins in the year 1574 when Tunisia was under the domination of the Ottoman Empire. Forces coming from Algeria, Tripoli and from the Orient, under the command of Sinan Paşa and Uluç Ali, took La Goletta and Tunis. Thus came to an end a period of more than half a century of battles , massacres, truces and changing alliances perpetrated by the two great forces of the Mediterranean at the time; the Ottoman Empire and the Kingdom of Spain.

The Turkish settlement in Tunisia was a great defeat for the Spaniards who until then, had considered this country, along with Malta, Sicily and Naples, a frontier that the Turks should never cross, a line dividing the waters and the powers, separating the west of the Mediterranean dominated by the Catholic King , from the east coast ruled by the Moslem Sultan. It is towards the end of the 16th century that Tunisia became an Ottoman province and as Ch. A, Julien (1952) called it "a bastion of the Turkish Empire opposing the Spanish Empire". In this period, Tunisia was endowed with an administrative and a military organization analogous to the one installed by the Turks in Algeria. A Paşa governed the regency, and the military authority was secured by the Ocak, composed primarily of Turks, by Oriental Muslims and by Kuloğlu, and was commanded by an Ağa practically independently from the Paşa. This organization installed in 1587 was brought to an end in 1590 after the revolt of the fourty Deys, forming the body of subaltern officers of the Ocak. From then onwards , the Dey became the indisputable head of the government.

In the 17th century the Beys, assuring the raising of taxes, attained importance with the accession of Murad Bey (1621-1631) who obtained the right to transmit his functions to his son. Slowly the authority passed into the hands Mouradite Beys. Murad Bey (1659-1675) settled in the Bardo Palace at the end of his reign and asserted his sovereignty over the country. After his death, the dispute for power between his two sons and his brother provoked civil wars and disorders in the country, lasting nearly twenty years.

In 1705 the Ağa Hussein Ibn Ali constituted, in favor of these disorders, an army composed of the fugitives of different sides and closed himself up inside the city of Tunis where he was proclaimed Bey. He abolished the title of Dey and became the founder of a hereditary dynasty exercising absolute power. A special assembly gave him the right to transmit his functions to his descendants in 1710. The Husseinide dynasty reigned over Tunisia until the advent of the French protectorate in 1881 and continued to exercise an honorary function until the proclamation of the Republic.

The evaluation of the political situation in Tunisia during the modern era can be characterized by large phases of military agitation and civil wars which however did not always coincide with negative economic consequences. Even though the economic life was considerably affected by these upheavals, plunging the country episodically into anarchy, Tunisia also experienced periods of urbanistic development which, from certain points, gave the city of Tunis a prestigious aspect.

Becoming a province depending on Istanbul in the 17th century, Tunisia opened itself to the Mediterranean in its largest dimensions. Contributions came no longer exclusively from the west of the Mediterranean but henceforth from the Oriental side as well. A new cultural model with its artistic references and aesthetic expressions, already the product of the synthesis of a thousand years of Islamic art

was added to the already existing traditions. Tunisia was again reattached to the Orient but an Orient different from that of the Abbassides that it had already known.

The new cultural and artistic references can be observed at different levels of the life of Tunisians. These new influences can be seen in the architecture, the clothing and in the cooking of city dwellers. It is in the city of Tunis, the center of the political authority, that the new artistic values were most apparent. New residential quarters were constructed in the Medina for the members of the ruling class such as the quarter around the "rue du Pasha". Mosques such as Hammouda Paşa , Sidi Mahres and Jama Jdid as well as numerous madrassas and souks were also edified in this period. Returning to their city after the departure of the Spaniards, the townsmen of Tunis began to restore their homes.

In the 17th century, a large number of the Moores expelled from Spain by Philip II, immigrated to North Africa and many established themselves in Tunisia. In Tunis, they formed in the south west of the mosque of Zitouna, the Andalusian quarter around the "rue des Andalous".

These socio-political changes taking place in Tunisia during the 16th-17th centuries are at the origins of the stylistic innovations that occur in many cultural fields. "The changes are the result partially of the presence of the Turks and partly of the Andalusian immigration" (Revault, 1967a).

Tunisia having opened to the whole of the Mediterranean, also found itself permeable to European influences. Regular commercial exchanges had been established with Italy and France. The products coming from these countries entered the daily life of Tunisian townsmen along with new artistic tendencies. The Tunisians' choice of artistic references reveals their receptive attitude towards the

aesthetic values born of these abounding trends and new tastes, characteristic of the modern époque in Tunisia.

It is in this order of ideas and interrogations that an abundantly used element of architectural decoration; the wall tile, shall be analyzed in its public and private environment in Tunisia.

From the 17th century onwards, the fashion of covering the walls of corridors, pompous living rooms , court facades and even the floors prevailed in the large mansions of the capital and other big cities, public buildings like mosques or official palaces. The Tunisian townsmen had developed a taste for this fashion probably before the 17th century. Leon L'Africain (1956) in his Description of North Africa had noticed this type of decoration on his way through Tunis : "Most of the houses [of Tunis] have a beautiful appearance and are constructed by well cut and well fitted stones. The ceilings are nicely decorated with mosaics and incised plaster of an admirable art and they are painted in blue and other colors....The rooms are paved with varnished tiles of pale colors and the courts are also paved with varnished tiles ...Each one tries to make the entrance of his home more beautiful and more decorative than the rest [of the house] because this is where people meet when they converse with friends..." (Leon L'Africain, 1956).

From this passage we understand that tin glazed wall tiles are the essential decorative elements of city dwellings especially in Tunis from the 16th century onwards.

Between the 17th-19th centuries wall tiles were so abundantly used in Tunisia that a large quantity was also imported from European countries such as Italy, Spain, Province and Holland as well as from Anatolia and also probably from Syria to a lesser extent. Meanwhile the products of the local Tunisian tile industry were not

only profusely used in Tunisia but also exported to countries such as Libya, Algeria and Egypt.

Although the political and historical developments in the region help to understand the ingredients of the newly emerging cultural milieu, they do not sufficiently explain why it was in Tunisia that a tile production flourished to such extents and not in neighboring countries such as Algeria or Libya, which had also become Ottoman provinces in this period sharing the same geographical and historical context. Wall tiles, extremely appreciated in these two countries, especially in Algeria, were extensively used in the decoration of private as well as public buildings. It is quite paradoxical to notice however, that the cultivation of this affection for tile revetments did not encourage the development of local manufactures in these countries, surprising especially for Algeria which had produced important ceramic wares during the medieval period (Dauletli, 1979). All the tiles decorating Algerian and Libyan buildings between the 16th and 19th centuries were imported either from Western countries such as Italy, France and Holland or from Tunisia. Till this day no evidence of existing local tile productions has been found.

The main reason for the flourishing development of the Tunisian tile production in the modern era is usually explained by the arrival of a large number of Andalusian immigrants in this country (Broussaud, 1930). A large population of Andalusians expelled from Spain during the reign of Philip II, arrived in Tunis around the year 1608 (Julien, 1952). After the Turkish authority had definitely established its reign in Tunis in 1574, it had become evident to them that it could only be highly beneficial for the Regency to attract Andalusian immigrants to Tunisia, just as the sovereigns of the Hafside dynasty had done just before them in the 15th century (Julien, 1952). One of the first Deys of Tunis, Kara Osman (1593-1610), had received a group of Andalusian immigrants estimated to consist of many tens of

thousands of people that he had sent out over the country according to their distinctions, between the northern regions, the Majerda valley and the Cap Bon. These new comers were to a great extent highly accomplished artisans such as embroiderers, tailors and *chechiya* makers who were much respected and encouraged to settle in the upper part of the Medina of Tunis between the Kasbah and the great mosque of Zitouna, close to Dar el Bey and the two Hanefite mosques, Youssef Dey and Hammouda Bacha. Towards the end of the souks, close to the gates of the Medina were placed the tolerated professions making use of fire such as gold smiths, cauldron makers, ironsmiths, locksmiths and dyers. The more polluting industries such as the potters and leather tanners were placed outside the walls of the Medina (Revault, 1971).

4 TILE PATTERNS MOTIFS AND TECHNIQUES

The types of tiles produced in Tunisia during the Ottoman period show considerable modifications when compared to those used in medieval times, in terms of patterns, tile forms and surface arrangements. The quantities of tiles manufactured in this period was also without precedent in the history of Tunisian tile production. A change in taste seen in the increasing use of whole, uncut square tiles forming continuous wall and floor decoration in interiors and exteriors of both private and public buildings appears to have come about in the 16th century with the Ottoman conquest of North Africa (Jones, 1978).

Tile patterns of different types produced by Tunisian craftsmen during this period have been classified into four major groups according to the cultural inspirations that shaped them (Revault, 1971). These categories consist of:

- Patterns of Andalusian inspiration consisting of tile mosaics on floor and walls and geometrical compositions elaborated from a single, square tile modules, divided diagonally into two isosceles triangles painted in separate colors, usually in black and white less frequently in green and white, yellow and green.
- Patterns of Andalusian inspiration consisting of geometrical compositions with polygonal star patterns dominated by brown.
- Patterns of Ottoman inspirations dominated by blue and green floral motifs touched by yellow.

- Patterns of European inspiration also using floral motifs in blue, green and yellow over a white background.

The eastern influences brought by the Ottomans included a preference for tile revetments with a new repertory of floral and vase motifs in contrast to more traditional indigenous inclination to use geometric patterns. This stylistic predilection also brought about modifications in the forms of tiles that had most frequently been used till then. The new patterns were applied onto square or rectangular tiles ranging between 10x10 cm, 15x15 cm, 20x20 cm and 12x24 cm in dimensions.

Tile mosaics, a technique used before the 16th century, similar in process to marquetterie, had made use of much smaller tile units and had been one of the most commonly practiced forms of architectural tile decoration during the reign of the Hafside Dynasty (15th century). This type of decoration consisted of creating repetitive, polychrome geometric patterns by fitting together small polygonal tile units of diverse forms, each of which was covered with a monochrome glaze (yellow, green, blue, brown, manganese, white and black). The *cuerda seca* and *cuenca* techniques which were simplified versions of tile mosaics also used during the 14th and 15th centuries enabled colored glazes to be used simultaneously on a single tile, producing the traditional multicolored geometric compositions (Marçais, 1954). In the first, the geometrical pattern was drawn on the tile with a greasy substance to separate different colored glazes from one another whereas in the *cuenca* technique, the pattern is pressed onto the tile while still wet, thus forming concave compartments into which colored glazes could be poured separately without fear of fusion.*

* Among these techniques which were of Andalusian origin, the *cuerda seca* is thought to have been introduced to Tunisia by an Andalusian mystique, Sidi Kasem al-Zellizi in the 15th century. Sidi Kasem was highly respected not only for his pioussness but also and essentially for his science as a ceramist. The mausoleum that was built for

The larger square and rectangular tile units Tunisian craftsmen preferred to utilize during the Ottoman period were considered to be more convenient to cover wider surfaces with the more fashionable painted floral compositions. Patterns of diverging inspirational sources were painted onto these tiles to form repetitive overall patterns, frames, borders and elaborate picture panels. The multicolored aspect of the tiles manufactured in the Ottoman period was no longer obtained by the use of colored glazes but by color oxides which could be freely painted with a brush onto a tin-glazed opaque surface (usually white), without fearing color fusion. This technique, diversely called maiolica in Italy, faience in France, tin-glaze in English speaking countries and delftware in Holland, involves the same process that originated in Mesopotamia about the 9th century A.D., was used in the Islamic lands and spread to Europe through Andalusia and North Africa in the medieval period from the 13th century onwards (Caiger-Smith. 1973). The technique consists of covering a fired clay body with a layer of tin-glaze which forms a uniform smooth opaque covering, generally white, over the clay biscuit. Patterns are then applied over the surface with a brush with liquid color oxides.

4.1 Motifs

The different tile motifs used in the Tunisian decorative repertory may have very diversified Eastern and Western origins going back to Spain, Italy, Andalusia, Persia and Anatolia. The Ottoman motifs that shall be referred to throughout this research consist of ; *hatayi*, *penç*, carnations, *goncagül* and tulips, *şemse* medallions, *saz*

this venerable person still stands today near the old city gate Bab Sidi Kasem. This cubic monument which has a pyramidal roof covered with green glazed tiles in the Maghrebian style, is decorated inside with cuerda seca tiles which are thought to have been made either by Sidi Kasem himself or by his students.

leaves, small spiky leaves, *rumi* motifs and cypress trees Which are shown on (PL.55-59) alongside their Tunisian versions.

The *hatayi* is one of the principal motifs used in book illuminations and the origins of which can be traced back to Chinese Turkestan, *Hatay*, *Hitay* meaning China. The term *hatayi* designates the stylization of the anatomical lines, of the vertical section or of the botanical forms of flowers. There could be stylizations of the profile view, the birdseye view and the section view of flowers such as roses, carnations and pomegranate flowers. The *goncagül* is a vertical section of small unopened flower bud where as the *penç* motif, a subgroup of *hatayi* motifs, consists of the stylization of a birds eye view of a fully grown flower determined by its petals. When representations of the *penç* motif presents leaves curving in a certain direction, suggesting a rotative movement like a pin wheel, it is often called *çark-ı-felek*. (Birol, 1991). The *şemse* medallions usually representing an oval shaped medallion with pointed ends, generally used by book binders, was also used in tile decorations during the Ottoman period. The types of leaves forming an important part of the Ottoman repertory have often been called *saz* leaves. This term does not designate a special kind of leaf but a style which was developed by the artist Şahkulu who was brought over to Amasya from Baghdad after Sultan Selim's conquest of Tabriz in 1514 (Öz, 1957). The term *saz* comes from the reed pen (*saz*) that Şahkulu used in the execution of his large spiky leaves with vigourous and flexible lines. *Rumi* motifs, which are stylized animal motifs of Central Asian origins, do not seem to have been used in Tunisian tiles. The motifs which have been briefly described here constitute the basis of the Tunisian floral tile patterns that have been elaborated during the Ottoman period.

4.2 Surface Arrangements

Whether the plans of the new buildings remain traditional or are based on Ottoman models, the design and organization of the overall decoration changes even if traditional materials such as painted and carved wood, stucco, stone and marble are used, colored ceramic tiles enhancing Tunisian palaces and patrician houses were abundantly used in the *skifa* (long hall at the entrance of houses), the *bit ras al-dar* (main reception room) and other living quarters in Tunisian homes in the Ottoman period.

Whether or not the tradition of colored tile marquetterie used in the 11th century was maintained throughout the 13th and 14th centuries remains uncertain but its use during the Hafside period in the 15th century and, to a much lesser extent in 16th and 17th century buildings can be attested (Marçais, 1954). The *cuerda seca* technique seen in the Shrine of Sidi Kasem al-Zellizi does not seem to have continued into the 16th century. The new painted tin-glaze tiles with repetitive floral motifs of various inspirations preferred in the decoration of interiors were often arranged within square or rectangular frames, either placed on floors forming a colored tile carpet over the geometrical floor patterns or on the walls or floors often enriched with numerous bands of tiles forming borders around them. Towards the end of the 17th and the beginning of the 18th century appear pictorial tile patterns with vase motifs and floral compositions which were organized on walls according to a system of panels (Revault, 1967b). In the 18th century tile panels cover three quarters of the walls inside homes, leaving one third to carved stucco decoration, which in the 19th century shall be abandoned for extensive tile revetments covering the entire surface of the walls from floor to ceiling.

4.3 The Qallaline Workshops

All wall tiles produced in Tunisia during the modern epoch are believed to have been manufactured in the workshops of Qallaline, situated just outside the walls of Tunis between the city gates; Bab Souika and Bab al-Jazira. The word Qallaline is the plural form of the word Qallal which in turn signifies, maker of Qulla meaning pot (Fleury, 1896). The term designates not only the corporation of potters or ceramists but also the city quarter where the ateliers are situated (Louhichi, 1995).

The workshops of Qallaline are known to have existed since the 10th century, however, the pottery and tiles produced there before the 17th century were not called "Qallaline ceramics". Art historians distinguish two main phases of ceramic production in these workshops. The pottery and tiles produced during the first period lasting from the 13th to the 15th centuries are qualified as Hafside ceramics (name of the reigning dynasty at the time) although fabricated in the same area, whereas the term Qallaline ceramics is generally only applied to the products manufactured between the 17th and 19th centuries which constitutes the second phase (Louhichi, 1995). The activity in the Qallaline workshops was greatly improved by the arrival of Andalusians who brought along technical skills and a varied artistic repertory (Jones, 1978).

The following chapters shall try to isolate and analyze the Ottoman element observed in the Qallaline tile production of the modern period, and establish its particularities and characteristics in terms of its impact on designs in surface arrangements and its relation to the multi-cultural dimensions characterizing the ceramic tile production in Tunisia.

5. TUNISIAN TILES OF OTTOMAN INSPIRATION

Among the large quantities of tiles produced in Tunisia during the 17th-19th centuries, an Ottoman inspiration can be observed in revetments bearing repetitive patterns as well as in tiles that form pictorial panels. The Ottoman inspiration in these two groups shall be analyzed separately since there are different artistic parameters specific to each category that have to be taken into consideration. Both groups of patterns however, have in common, a large number of Ottoman motifs that have been incorporated in their design, which has been noticed by most scholars who have dealt with Tunisian tiles. It has been pointed out that most of these motifs have been simplified and adapted to the local taste (Jones, 1978).

5.1 Repetitive Patterns

Tunisian repetitive patterns of Ottoman inspiration were either applied over rectangular tiles usually 12x24 cm or over square tiles, the surface areas of which vary between 15x15 cm and 20x20 cm in dimension. They have been used from the 17th to the end of the 19th centuries (Revault, 1969), in palaces and patrician houses and to a lesser extent in mosques, in cities of Tunisia such as; Tunis, Kairouan, Sfax, Testour and Zaghuan, in Algeria in the palaces of Algiers and Constantine, in Libya in the palaces and mosques of Tripoli (Broussaud, 1930) and in the palaces of Cairo in Egypt (Prost, 1916).

The categories of repetitive patterns described and illustrated in this chapter have been tentatively formed according to facts obtained from the visual data either collected by myself or taken from reliable colored photographs shown in the most recent publications on Tunisian tiles. In previous researches such as the one made by Broussaud (1930), there are indications that there were not only other

categories of repetitive tile patterns of Ottoman inspiration but also other examples of patterns fitting into the groups already mentioned PL.9, Figs.20-22, PL.15, Figs.36-38. These tiles have not been included in the general evaluations because of the uncertainty of their identification but have been included to acknowledge the possibility of the existence of other examples.

5.1.1 Types of Repetitive Patterns

The designs of repetitive patterns of Ottoman inspiration are all based on floral and vegetal motifs, which may be classified into separate groups, either according to an emphasis put on specific motifs or to a compositional device dominating the design of each pattern. These groups can in turn be further divided into subgroups depending on the geometrical disposition of the tile patterns.

5.1.1.1 Patterns with Flowers

One group of repetitive patterns is characterized by Ottoman flower motifs dominating the design. The tile patterns shown on Figs.1, 2 consist of dominant *hatayi* motifs, small secondary leaves and buds in blue and green. Fig.13 on PL.5 also presents blue and green *hatayi* motifs flanked by small leaves, however, small *penç* motifs and carnations partly colored in dark purple-brown also have an equally important place in the design of the tile. Figs.6 on PL.3 and 16 on PL.7 are patterns dominated by large central flowers covering practically the entire tile, the first of which is formed by a large central lotus flower in dark blue and yellow flanked by small halves of palmettes, and the second, by a large central *penç* motif with yellow and green petal over a white background surrounded by blue and yellow secondary half buds and green stems. Fig.21, PL.9 (for colored version, see frame around the central panel on PL.6, Fig.15) shows centralized geometricised floral pattern formed by a convex yellow octagonal frame at the center of the tile filled in with small blue tulip- like flowers forming a star pattern. Small *penç* motifs with yellow and blue petals and half medallions with a green

border yellow background and small white flowers at the center, complete the design.

5.1.1.2 Patterns with Scrolls and Volutes

Tile patterns in which various flower motifs are combined with a number of curling or intertwined stems and volutes dominating the composition are another category of floral patterns which can be observed in Figs.23, 24, PL.10. Both examples show similar patterns where *hatayi* flowers encircled by curling volutes and accompanied by secondary *penç* motifs are painted in white green and yellow over a dark blue background in Fig. 23 whereas this color scheme is inverted on Fig. 24 where blue volutes, yellow and green petaled flowers are depicted over a white background. In Fig.49, PL.20 in which the design is in white over a dark green background (see border of panel PL.36). Here the stems no longer follow a circular pattern but are intertwined forming a braided design. Small *saz* leaves and petaled *hatayi*-like motifs alternate along the stems.

5.1.1.3 Patterns with *Şemse* Medallions

Floral motifs on repetitive tile patterns were sometimes organized within medallions as is shown in Fig. 27, PL.11, Figs. 31, 33, PL.13 and Fig.34, PL.14. The dominant motif in the above mentioned tiles, consists of a large central *şemse* medallion in shape and pointed in the upper and lower ends, surrounded by secondary motifs such as stems, halves and quarters of flowers. The *şemse* medallions all contain flowers arranged in different manners; In Fig.27, PL.11 and Fig.31, PL.13 a little white flower sprig formed by a carnation and other small petaled flowers occupies the center of the *şemse* which is dark blue in the first pattern and yellow in the second, while in Fig.34, PL.14 the flower sprig turns into an elaborate bouquet painted over a white background formed by a large blue carnation accompanied by two big *penç* motifs with dark blue outer petals, yellow and white inner petals all springing from a yellow *hatayi* type of

flower accompanied by green *saz* leaves. On Fig.33, PL.13 the floral content of the *şemse* with green and orange contours, is reduced to a simplified eight petaled white flower painted over an orange background.

5.1.1.4 Patterns with Leaves

In some repetitive patterns based on flower motifs, leaves may sometimes dominate the design. In Figs. 39, 40 PL.16, a large *saz* leaf is placed diagonally across the tiles as the principal motif around which various secondary elements can be organized such as; *penç* and tulips in Fig.39, tulips and smaller leaves in Fig.40. In both cases the large *saz* leaf is decorated in the center by; a sprig of small petaled flowers in Fig.39 and a tulip like motif in Fig.40. Another leaf dominant pattern is shown on Fig.45, PL.18 where two spiky leaves curling inwards spring from a flower to hold in their midst another simplified floral element. Two palmettes are placed on either side of this arrangement.

5.1.1.5 Patterns with Leaves and Flowers

There are repetitive patterns in which leaf and flower motifs are equally dominant in the design. Fig.50, PL.20 and Fig.52, PL.21 are examples in which can be seen a regular alternation of leaves and flowers. In Fig.50, long thin dark blue *saz* leaves alternate with *penç* motifs with dark blue outer petals and orange inner petals over a white background, whereas in Fig.52 white leaves with dark green and light blue details alternate with carnations of the same colors painted over a dark blue background.

5.1.2 Geometry of Modules

The overall designs of Tunisian repetitive tile patterns of Ottoman inspiration are always developed from a module which repeats itself. The module is generally designed to cover a single tile but may also spread over a number of tiles. Even if

the patterns formed by the modules are always symmetrical and centralized, the single tile module from which the patterns are generated may not be so. In this respect, the various groups of repetitive patterns that have been discussed above can be divided into subgroups according to the geometry of their modules.

The geometrical organization of the flower dominant modules as well as the ones with *semse* motifs analyzed in this chapter are all centralized and symmetrical. The flower patterns present three types of symmetrical arrangements; Figs.1, 2, PL.1 and Fig.6, PL.3 are symmetrical on the vertical axis, Fig.13, PL.5 is symmetrical on the vertical and horizontal axes whereas Fig.16, PL.7, Fig.21, PL.9 are modules with four symmetrical sides. All the modules with *semse* motifs present a centralized geometry with symmetry on the vertical axis as can be seen in Fig.27, PL.11, and Figs.31,33, PL.13. In Fig.34 on PL.14 the *semse* module spreads over four tiles but its geometry still remains the same.

Patterns with volutes, leaf dominant patterns and leaf and flower patterns present modules that tend towards an asymmetrical arrangement. The module with volutes Fig.49, PL.20 presents a non-centralized geometry whereas the leaf dominant modules in Figs. 39,40, PL.16 and the leaf and flower module in Fig.52, PL.21 are centralized asymmetrical arrangements. These last two categories may also show centralized symmetrical modules as can be seen in Fig.45, PL.18 which is a centralized leaf dominant module with symmetry on the diagonal axis whereas Fig.50 on PL.20 is a centralized leaf and flower module with symmetry on the vertical axis.

A glance at this geometrical organization in different groups of patterns shows roughly that modules consisting of flower and *semse* motifs have a centralized symmetrical geometry whereas those bearing leaf, volute and stem motifs tend to be arranged asymmetrically. It might be possible to explain this tendency by

pointing out that motifs such as flowers and medallions, more or less circular in plan are more naturally predisposed to be organized symmetrically on a square or rectangular module than linear motifs such as leaves volutes and stems.

5.1.3 Modular Organization of Patterns

In repetitive tile designs, the number of times and ways in which a module should be repeated to complete a pattern may vary according to the intended modular expansion of the pattern and its specific place and function in the general arrangement of a specific surface area to be covered.

Most of the repetitive patterns described in the above categories are formed by single tile modules which form a complete pattern over four tiles forming a square. The dominant motifs on the modules are centralized and entire and the halves or quarters of joining elements and secondary motifs on the sides or corners of these modules are completed within the pattern. Fig.34, PL.14, also presents a centralized symmetrical pattern but sixteen tiles are necessary to complete it since the module spreads out over four tiles arranged in a square.

Sometimes, only two juxtaposed single tile modules are needed to complete patterns. This modular arrangement is determined by the organizational function of the patterns on the surfaces to be covered. The flower, volute and leaf and flower dominant patterns seen on Fig.6, PL.3, Figs.49, 50, PL.20 Fig. 52, PL.21, were used to constitute frames or borders around panels and therefore had to be aligned in single rows. Border patterns could be applied over square and rectangular tiles, however, rectangular tiles were only used for border patterns.

5.1.4. Arrangements on Surfaces

It is quite difficult to have a precise idea of the way Tunisian repetitive tile patterns of Ottoman inspiration were arranged over different surfaces and to understand

whether or not they had a particular place amongst other patterns of various origins. This study not being an exhaustive one, it is hard to establish a global appreciation of this particular aspect in revetments with repetitive patterns. Another factor preventing a clear evaluation is that most of the tile revetments dating from the 17th-18th centuries were taken down in the 19th century to be replaced either by imported European tiles or by Tunisian tiles of European inspiration considered to be more fashionable (Revault , 1971).

In comparison with pictorial compositions, the different ways in which repetitive tile patterns could be used to enhance a building are quite diversified. A look at the catalogue data shows that with a few exceptions, nearly all the different types of tile patterns could be used indiscriminately on various parts of an architectural surface. They could be used to underline architectural articulations usually on the facades of inner courts and form frames around openings such as doors and windows, or fill in smaller areas such as squinches and niches. PL.2, Fig.5 shows the inner court of Dar Jellouli in Sfax which presents one of the best examples of Tunisian private dwellings decorated nearly exclusively with Tunisian repetitive patterns of Ottoman inspiration.

Most patterns with flowers and patterns with *şemse* motifs, seem to have been used indiscriminately to form borders as well as panels, but only patterns with flowers seem to have been used on spandrels. In PL.5, Fig.13 is shown a detail on the façade of Dar Jellouli where two different patterns with flowers are simultaneously used to fill in a squinch and form a frame around a window opening whereas on Fig.29, PL.12 can be seen *şemse* motifs used as frames. These patterns may also cover larger spaces reserved for them on façades of inner courts forming panels PL.19, Fig.48. The tiles may also be used in interiors either as panels or borders. In PL.6, Fig.15 showing a tile revetment in Dar Hussein in Tunis, the central tile panel and the first border around it are formed by

repetitive patterns with flowers of Ottoman inspiration and these are in turn framed by repetitive tiles of Andalusian influence.

Although most of the repetitive designs belonging to the group of patterns with flowers could be used freely, either as framing elements or panels, the pattern with lotus and palmette design was only employed as a border pattern PL.3, Fig.6. The palmette and lotus motifs used in Tunisian repetitive tile patterns represents a major category of tile borders on Ottoman tiles consisting either of palmette and lotus designs singly, or of an alternation of both types. These architecturally conceived tile borders reproduce the crowning element of the antique entablature in two dimensional renderings. While existing in Byzantine and Seljuk times it was only in the Ottoman period that this feature was consistently executed in glazed wall ceramics. In time they gradually became more and more abstract and although generally used at the upper borders of wall revetments, they could sometimes be used as strips surrounding panels which shows that their true function could be forgotten (Ettinghausen, 1986).

The patterns with leaves Figs.39, 40, PL.16, Fig.45, PL.18 seem to have been more suitable for small panels of four tiles framed in a border of a different repetitive pattern, although Fig.45 has been used to constitute both panels and borders in Dar Jellouli in Sfax Fig.29, PL.12. It is to be noticed that the asymmetrical modules in Figs.39,40 on PL.16 have been painted in two versions, both the straight image and the mirror image that is to say the inverted image, according allows them to form a four tile square panel with a centralized symmetrical pattern on the vertical and horizontal axes. The geometry of the module in Fig.45 being symmetrical on the diagonal axis also enables it to form a four tile panel with four symmetrical sides.

The patterns with volutes as well as those with leaves and flowers tend generally to be used as border or frame patterns, although Fig.23, PL.10 presents a volute over an eight tile rectangular panel. This particular volute pattern can easily expand

into a panel since the module bears joining elements on all four sides, whereas Fig.24, PL.10 shows a volute pattern planned over a square tile module with joining elements on lateral sides which only permits a linear expansion. Some of the modules of this pattern are designed with joining motifs on adjacent sides rather than on lateral sides which allows it to form a corner and therefore make the pattern specifically suitable for frames. Like the leaf and flower patterns Fig.50, PL.20 and Fig. 52, PL.21 not only expand in one direction but are also applied onto tiles of rectangular form specifically used for border patterns.

Although according to these observations there appears to be a tendency to organize certain groups of patterns in specific places on surfaces, this can not be confirmed without more evidence. Only some of the patterns with volutes and patterns with leaf and flower motifs applied on to rectangular tiles can be said to have been produced as border patterns with certitude. All the other motifs have at different occasions been used in numerous unexpected and creative ways which is an important characteristic of Tunisian tile makers that shall be discussed in the following paragraphs.

5.1.5 Places of Use

Tunisian tile revetments of all types have been used in public and private buildings without any particular discrimination. The repetitive patterns can be seen in public buildings such as madrassas, zawiyahs, public fountains, and, to a lesser extent, in mosques, although the example of Sidi Sahbi in Kairouan is striking for having made use of this type of tiles. It is especially in private dwellings ranging from palaces to the large patrician mansions, smaller dwellings and country houses in Tunis and its suburbs as well as in other large cities that tile revetments have been extensively used. For the moment there are no indications as to whether or not repetitive tile patterns of Ottoman inspiration have been used differently than patterns under other influences.

5.2 Analysis of the Ottoman Inspiration in Tunisian Repetitive Patterns

Many of the Tunisian repetitive tile patterns have been reproduced from 16th-17th century Ottoman prototypes. Although some of these reproductions have followed the Ottoman patterns quite closely, most of them have been transformed and reinterpreted in various degrees, presenting original Tunisian versions. In some cases some of the Ottoman patterns that have served as models for the Tunisian repetitive patterns can be shown. For other cases, when this has not been possible, tiles with similar patterns have been shown as a likely source of inspiration. There are also some Tunisian tiles of Ottoman inspiration of which the models remain for the moment unknown. It is possible to envisage that Tunisian tile makers created their own "Ottoman" designs without referring to models.

5.2.1 Importance of Ottoman Imports

The main source of inspiration providing prototypes for the "Turki" tiles were Ottoman revetments manufactured in the 16th and 17th centuries in Anatolia. Ottoman tiles had been imported to Tunisia in relatively restrained quantities compared to European tiles and were used only in three buildings in Tunis (Kura, 1983). Two of these buildings are mosques built in the Ottoman period the first one of which is the mosque of Sidi Mahres founded around 1675 and the second is that of Jama Jdid, dating from the year 1718 (Marçais, 1954). The third building embellished with Ottoman revetments is an important private mansion in the Medina of Tunis, belonging to the Bayram family which arrived from Anatolia to assure the functions of the Sheikh al-Islam (Djait, 1975) established by the Ottoman administration. The Bardo Museum also has a permanent collection of Ottoman tiles produced in various periods stretching from the 16th to the 18th centuries (Kura, 1983). Most of these tiles are said to have been collected from the mosque of Sidi Mahres after its restoration in which many Ottoman tiles

decorating its walls were replaced by 20th century reproductions (Kura, 1983). The rest of the tiles in the collection may have been gathered from other buildings that have either been demolished or restored. It is interesting to notice that practically all of the imported Ottoman tiles in the Bardo Museum, the two mosques and Dar Bayram, consist of tiles bearing repetitive patterns.

5.2.2 The Influence of Ottoman Prototypes on Tunisian Patterns

The Tunisian versions of most of the Ottoman models present a more simplified version of the initial design. Many details have been eliminated, some motifs in the pattern have sometimes been transformed or replaced by another and the color scheme is usually changed.

5.2.2.1. Patterns with Flowers

Figs.1, 3 are Tunisian repetitive patterns which have been reproduced from an Ottoman tile Fig.2 imported to Tunisia. This particular Ottoman tile pattern has not only been largely used in the public buildings of Istanbul in the 16th and 17th centuries but also in monuments of other Ottoman provinces such as Egypt (Meinecke-Berg, 1979), and Greece (Carswell, 1966). In Tunisia, the large square pillars, holding the central dome of the mosque of Sidi Mahres built at the end of the 16th century in the Ottoman style, are decorated with rectangular panels constituted by these imported tiles (Kura, 1983).

Compared with the Ottoman original (Fig.2), the Tunisian reproduction Fig.1 has followed the original design as closely as possible trying to reproduce all minute details, the result, however, is quite different from the Ottoman prototype. The design has been applied on to the Tunisian tile in a freer style and some of the small details on the flower motifs have been simplified. Although the green and blue colors on the Ottoman tile have been respected, they look darker and less

glossy as a consequence the differences in the techniques of production which shall be discussed further on.

The "Turki" tile Fig.3, PL.1 exhibited in the Bardo Museum was also inspired from the same Ottoman prototype (Fig.2) mentioned above. The colors remain the same but the motifs have undergone further simplifications. Details such as; small flowered sprigs decorating the spiky leaves and little flowers initially placed behind them have been suppressed, tiny flowers within the larger ones are simplified and smaller leaves near the lower side of the tile are transformed into tulips resembling tridents.

The tile shown in Fig.13 on PL.5 is a reproduction of a repetitive Ottoman tile pattern decorating the tomb of Hürrem Sultan in Istanbul and produced in the second half of the 16th century (Fig.14, PL.5) whose prototype has not been encountered in Tunisia. Apart from the simplification of motifs and details such as small flower sprigs on leaves and the elimination of details, some flowers have been changed into different ones. The halves of *hatayi* motifs on the sides of the tile have been transformed into carnations and two others in the upper and lower center of the tile have been replaced by small eight petaled *penç* motifs. The color scheme has also been somewhat modified. Where all the half flowers on the sides should have been blue, those on the lateral sides were painted in dark purple-brown, bringing a variation into the color scheme.

The lotus and palmette tile pattern used in Dar Hussein Fig.6, PL.3 constituting a border between the upper edge of the tile revetments and the place on the wall where the stucco decoration begins, is inspired from tiles decorating the upper edge of the revetments covering the entrance wall of the chambers of the Sacred Relics in the Topkapı Museum (Fig.7, PL.3). The tiles shown on Fig.11, PL.4 are another example of Ottoman revetments with similar but more elaborate lotus and palmette motifs from the Mosque of Eyüp in Istanbul, produced in the 16th

century. One of these Ottoman patterns imported to Tunisia can be seen in the 18th century mosque of Jama Jdid, again on the upper edge of tile revetments (second tile from the right) amongst other more schematized lotus and palmette motifs Fig.10, PL.4. Different types of lotus and palmette motifs have been used by Tunisian tile makers. An example of this pattern with a module spreading over four tiles can also be observed on the upper two rows of tiles decorating the shrine of Sidi Ali Azzouz in Tunis Fig.35, PL.14. If we also take into consideration the Tunisian pattern presented by Broussaud (Fig.9, PL.4), very similar to borders used inside the Shrine of Eyüp or in the Rüstem Paşa Mosque where the main motifs are schematized and contrasted to a more naturalistic interior design (Ettinghausen, 1986), we may understand that this particular Ottoman motif was amongst those preferred in Tunisia. The reason for this preference may reside in the particular meanings conveyed by the lotus and palmette motifs that will be discussed in the chapter dealing with iconography.

The flower pattern shown in Fig.21, PL.9 and that was used in Dar Hussein Fig.15, PL.6 are also inspired from similar motifs used in the 16th century Shrine of Sultan Selim II in the Ayasofya courtyard, whereas the pattern on Fig.16, PL.7 displaying a large flower motif does not seem to have been copied from any particular Ottoman model. The central flower although somewhat simplified, closely resembles the type of *penç* motif called *çark-ı-felek* Figs.17, 18, PL.7 because of the petals that are all slightly curved in one direction giving it the rotating appearance of a pinwheel.

5.2.2.2. Patterns with *Şemse*

The *şemse* pattern on the Tunisian tile shown on Fig.27 is a reproduction of the Ottoman pattern in Fig.28, but brings changes to the design. Apart from the modifications in the colors and the simplifications in the details of the motifs, the main difference brought to the design is in the corner motifs. In the Ottoman

module, the corner motifs would normally consist of quarters of *şemse* motifs which would be completed over four tiles, whereas on the Tunisian pattern the corners are filled in by quarters of a flower motif which brings a new aspect to the design.

The *şemse* motif on Fig.31 is quite different in comparison to the previous ones. The prototype it was inspired from may have been a tile or even pottery produced in the ateliers of Kütahya, very active in the 17th and especially in the 18th centuries just after the İznik workshops had stopped producing tiles. The slightly squat, spiky framed *şemse* is very close to the ones in Kütahya tiles and ceramic wares Fig.32, PL.13. As for The tile shown on Fig.33, this design may also very well be a totally Tunisian creation based on the *şemse* motif.

5.2.2.3 Patterns with Leaves and Flowers

The leaf and flower patterns which follow Ottoman models have also been subjected to simplifications and changes in motifs as can be seen in the comparison between Figs.50 and 51 on PL.20 and Figs.52, PL.21 Figs.55, 56, PL. 22.

5.2.2.4 Patterns with Leaves

The leaf patterns represented by Figs.39, 40, PL.16 are very close in composition to a series of Ottoman patterns (Figs.42, 43, PL.17) created in the second half of the 16th century for the İznik tile manufacture in which large *saz* leaves placed diagonally on the tile dominate the pattern, while various secondary motifs are placed around them. Ottoman tiles like the ones shown in Fig.43, PL.17 decorating the Shrine of Eyüp in Istanbul have also been imported to Tunis to decorate the mihrab of the mosque of Mihrab of Sidi Mahres in Tunis and may have been one of the sources of inspiration for the Tunisian repetitive patterns with leaves. The Ottoman color scheme using turquoise blue, cobalt blue, emerald green and red has been replaced on the Tunisian tile by green dark blue, light blue

and yellow. The large central *saz* leaf is decorated either by a flower sprig or with a tulip like motif. A floral composition either made up of *penç* and tulip motifs and/or different leaves complete the composition in a way similar but not identical to the Ottoman model. These tiles with leaves may also have been inspired from a series of Ottoman plate patterns which also consist of various floral elements arranged around a dominant *saz* leaf (Fig.44, PL.18)

5.2.2.5 Patterns with Volutes

It has not been possible to find the exact Ottoman models for the Tunisian patterns with volutes shown on PL.10 and Fig.49, PL.20. The *hatayi* and *penç* motifs mingled with various stems and volutes gives these patterns a distinctly "Ottoman" appearance.

5.2.3 Wall Arrangements

Tunisian repetitive tiles of Ottoman inspiration have never been used alone but always together with other repetitive patterns of various inspirations coming from countries as different as Andalusia, Italy and France. They have not always been arranged on surfaces in the same way as their Ottoman models. Differences of arrangement may be seen in the modular organization of patterns, in the way they are arranged over surfaces and in the areas that they cover.

Differences in modular arrangements can be seen in one pattern with flowers, Fig.3, PL.1. The Ottoman prototype of this Tunisian tile Fig.2, PL.1 was always arranged on walls in superposed rows so that the spiky leaf motifs in the pattern point upwards forming a V at the joints. The first Tunisian reproduction of this Ottoman model (PL.1, Fig.1) followed this arrangement whereas the more simplified version is laid out in such a way that the motifs in one row are placed in an upright position whereas in the next they are turned upside down so that the leaves form an X at the joints PL.2, Fig.4b. It is difficult to know whether this

deviation from the original modular organization came about intentionally or accidentally. Even though the upright and inverse modular order exists in Ottoman tile patterns, this particular pattern had never been arranged this way before. It has been seen that Ottoman tiles exported to various countries have often been rearranged on surfaces in a different manner than in Anatolia. One reason may have been that the right order of arrangement of imported tiles was simply not known by the commissioners. An interesting point to ponder upon would be whether or not Tunisian tile-makers had a special predilection to create patterns from upright and inverse modules. The answer to this question may be affirmative if one looks back to the traditional Tunisian geometrical tile patterns produced prior to the Ottoman conquest where intricate star patterns were elaborated from a circle and completed themselves over four tiles forming a square. The upper half of the square would be repeated inversely on the lower half (Fig.4, PL.2) This habit of dealing with geometrical patterns stemming from a circle may have explain the tendency to arrange all modular patterns according to a symmetry on the vertical and horizontal axes.

The way certain repetitive tile patterns are organized over specific surface areas can be quite different from Ottoman practices as well. Although specific border and frame patterns such as the lotus and palmette, the volute and the leaf and flower patterns have been applied onto surfaces according to the Ottoman tradition that is to say as borders only, other patterns have been freely used to cover all types of surface areas.

The patterns with flowers such as those on Fig.1, 3, PL.1, Fig.13, PL.5, Fig.21, PL.9 and the patterns with leaves Figs.39, 40, PL.16 and Fig.45, PL.18 all inspired from Ottoman prototypes, are usually meant to constitute overall revetments covering large surface areas only. Spandrels, frames borders arches and specific architectural articulations were usually filled in with specific patterns especially designed for them upon measure. The Tunisian repetitive patterns of

Ottoman inspiration will constitute borders fill in spandrels, form panels or panels within panels indiscriminately and of course be used alongside tiles of other sorts freely without necessarily following any strict rule of design which usually brings a dynamic, improvisational quality to the appearance of Tunisian tile revetments. The notion of panels within panels Fig.15, PL.6, Fig.48, PL.19, Fig.29, PL.12 is also a specifically Tunisian form of tile arrangement not frequently seen in Ottoman design principals, which is in fact a continuation of the Hafside tile tradition where different geometric compositions arranged in panels could be placed within one another through a system of frames.

This apparent freedom in the organization of Tunisian tile patterns over walls would have to be investigated in depth, in terms of the existing relationship between architects and/or landlords and tile makers and the division of work in the tile manufactures. It is known that Ottoman tile designs and their organization over architectural surfaces was decided upon and closely followed by the architect of the building. On the other hand, one of the great differences between the Tunisian tile ateliers and the Ottoman ones was that the latter worked nearly exclusively for the State in accord with the Sultans' programs for construction (Öz, 1957). All the tile designs were produced in the *Nakkashane* (Imperial Design Studio) with the architects' approval and according to precise instructions and measurements given by him (Öz, 1957). Therefore, the majority of the Ottoman tile revetments decorated essentially mosques and palaces built under the orders of the Sultan. In Tunisia the situation seems to have been quite different. Although tile-makers produced revetments for the palaces of the sovereigns, they also worked for the rich patricians of Tunis decorating lavishly their mansions and country houses with tiles. The tile manufacture was not solely under the monopoly of the Bey of Tunis. Whether or not there were design studios or architects who decided on the program of decoration for each dwelling remains to be answered. It is possible that each family could decide on the type of tiles that would decorate

their homes and go personally to pass a commission directly at the tile manufactures which were just behind the city walls. This would have been quite impossible in Istanbul since the tile producing centers were in the cities of İznik and Kütahya many miles away from the capital. One of the reasons that would explain the absence of tiles in Ottoman patrician homes in comparison with Tunisian ones is that Ottoman homes were usually timber constructions totally inappropriate for tile revetments whereas the Tunisian homes closely following the Roman house not only in plan but also in construction materials, were solidly made of stone for which tile revetments were an ideal decoration and protective coating. Of course it is important to bear in mind the differences in the manufacturing techniques of each production. The Ottoman underglaze technique being a very difficult process, the tiles were much more costly than the Tunisian tiles produced in the tin-glaze technique that most people could obtain.

5.2.4 Floor Arrangements

In Tunisian interiors, tiles do not solely decorate vertical surfaces. Other than the walls, floors have also continued to receive ceramic revetments ever since the medieval period. A large majority of the homes of Tunisian patricians built between the 16th and 19th centuries have been paved with tin-glazed tiles. A striking difference exists between floor and wall tiles in terms of the surface organization patterns and colors that present a great contrast to the decoration on the walls. It is also one of the aims of this study to determine if tiles of Ottoman inspiration have also been used on the floors of Tunisian interiors.

A large majority of the Tunisian floor patterns used in buildings from the 17th to the 19th centuries consist of overall repetitive geometric patterns usually in black and white. These patterns are developed from a single tile module 10x10 cm or 15x15 cm in dimension named *Jnah Khotifa* (swallow wing) (Revault, 1971). This square module is divided diagonally into two halves, one of which is painted

in black and the other in white. Occasionally green, blue, yellow and brownish red may also be used on these tiles. All the diversified geometric patterns are generated from this module. This large black and white geometric floor pavement is sometimes supplemented in various places by square polychrome tile panels called *soffra* which are decorated by flower patterns that are generally used on wall tiles. The polychrome tile patterns forming these *soffra* were of various dimensions and could either be of Tunisian or European provenance. The stylistic origins of a large part of Tunisian floor tiles, of which similar examples are to be found in Algeria, Libya and Morocco, has often been qualified as being of Andalusian tradition, brought to North Africa after the expulsion of the Moors from Spain during the Reconquista (Revault, 1971).

The Ottoman inspiration that is quite flagrant on Tunisian wall revetments can not really be seen on the floor tiles except on some of the *soffra* which may have been decorated with Tunisian repetitive patterns of Ottoman inspiration. One reason explaining this fact may be that the Ottomans had not used ceramic revetments on floors which they generally covered with carpets.

5.2.5. Ottoman Impact on Manufacturing Techniques

In spite of the numerous similarities that may exist between Ottoman and Tunisian tiles in terms of stylistic aspects, there exists a fundamental difference on the technical level which in large part explains the visible differences in the character of design, the use of colors and the quality of glazes. The Ottoman and Tunisian productions employ two very different manufacturing techniques; the first uses underglaze painting, a long and costly procedure, whereas the second makes use of the tinglaze technique which is a less time consuming and more economic means to produce tiles. For underglaze painting three steps of procedures are necessary after the biscuit firing of the tiles ; the first consists of the application of a thin layer of *engobe* (diluted clay) which provides a smooth surface for the

design. The motifs are painted on to the surface of the tile with fine brushes over the pattern drawn out beforehand with charcoal. The painted tiles are then given a light second firing to fix the colors after which they are covered with a lead based transparent glaze and receive the final firing at very high temperatures such as 1.200 degrees (Kiefer, 1956) Tunisian tiles are never fired at temperatures higher than 700 to 800 degrees (Lisse and Louis, 1956). The lead based glaze gives a shiny glass-like aspect to Ottoman tiles, which is more subdued on Tunisian revetments due to the properties of the tin-glaze providing a more discreet sheen. The bright emerald greens and turquoise blues on Ottoman tiles are also a result of the chemical interaction between copper oxides and the lead glaze, which largely explains their absence on Tunisian revetments. The types of clay utilized in the manufacture of these two productions are fundamentally different as well, the Tunisian one using a natural clay body ranging in color from red to yellowish pink, whereas the Ottoman tiles are made of a pinkish white silicate based clay preparation with 80 percent quartz usually preserving the same properties. At the firing, this artificial clay becomes vitrified to present an extremely strong body.

When compared visually, the Ottoman tiles present a perfectly white background with an impeccably executed design and a faultless glaze, which evokes a rather static but spiritually sublime quality due to the high degree of refinement attained in the Ottoman workshops. The Tunisian version of Ottoman underglaze patterns, presents "a curiously successful blend of primitive vernacular painting, high Ottoman styles copied from imported objects and European mannerisms" (Jones Qallaline 7), which presents a much more movemented and expressionistic aspect when translated into the Majolica technique. Pillet (1896) has noticed that although the execution of the painted patterns are much cruder than tiles produced by industrial methods, they appear much less monotonous and vibrant due to the fact that there are never any flat color tones. It is noticeable that patterns are painted onto the tiles in a much freer style where certain colors may fuse or overlap and

contours are much thicker and less precise which creates a refreshing spontaneity PL.52, Figs. 92, 93. The quality of the glaze is also much coarser, with marks such as bubbles that have occurred during firings and imprints of tripods. Tunisian revetments were stacked into the kilns horizontally and were separated from one another with ceramic tripods which left three unglazed spots on them (Broussaud, 1930), a characteristic of Tunisian tiles which apparently was not found disturbing in the vigorous painterly style but would have been unthinkable on Ottoman tiles. In spite of these differences in the quality of the drawing and coloring in both productions, it can be seen that Tunisian craftsmen have analyzed and applied some rendering techniques such as colored spots and contours on motifs in slightly enlarged versions (PL.52, Figs 92,93).

The color schemes used on Tunisian repetitive tiles as well as on pictorial compositions are usually based on an orange-yellow antimony, copper green, cobalt blue, black and sometimes a purple and brown manganese. The older tiles are thought to have much more subtle tonal variations than the later ones where modern pigments have been used (Jones, 1978).

5.2.6 Dates of Production

The dating of tiles with repetitive patterns produced in Tunisia during the Ottoman period poses enormous problems. The archaeological excavations carried out in the city consist mainly of the excavation of buildings and the material brought to the surface can not be used to establish a systematic chronology. The only link between the tiles of various collections in museums is their affiliation to the same manufacturing center Qallaline. The dates of construction of the buildings in which these tiles have been used, could have provided a criteria for dating, had it not been for the unusual amount of restorations that have occurred during the centuries, not to mention the widespread practice of reusing tiles to restore or even decorate parts of buildings. Added to this is the fact that a large part of the tile

revetments in Tunisian homes were taken down in the 19th century to be replaced with new Italian tiles, that were in vogue and much sought after. In spite of all these setbacks, it still might be possible to advance a tentative chronological hypothesis. If it is supposed that the use of painted tin-glazed tiles with floral motifs became generalized especially after the arrival of Andalusian artisans in 1610 and that the change of taste towards the adoption of more Westernized styles in the 19th century compelled Tunisian tile makers into imitating western prototypes in order to survive against the large quantities of tiles imported from Italy (Revault, 1971), it could be advanced that most tiles bearing repetitive patterns of Ottoman inspiration were produced between the first quarter of the 17th century and the end of the 18th century.

5.3. Patterns Forming Pictorial Compositions

The most interesting group of tile patterns produced in Tunisia during the Ottoman period consists of pictorial compositions usually organized to form rectangular tile panels that are placed on walls to be framed or combined in various ways with tiles bearing repetitive patterns. They are different from repetitive patterns in that they constitute independent decorative entities. They are nearly always rectangular in form and may vary in dimensions from 150 cm to 120 cm in height and 65 cm to 165 cm in width and are usually composed by square tiles of 15 x 15 cm. These tile pictures have been the object of a serious study in a valuable article written by Jones in which he deals "with the 16th century fashion and more particularly with the tile picture made in Tunisia, the different types and their diffusion throughout the rest of North Africa and Egypt" (Jones Qallaline 1) Jones's research shall be used as a principal source of reference for the analysis of tile pictures in terms of the information he has provided for chronology, classification and the analysis of iconographic aspects. However, the main focus in this chapter shall be specifically directed to the Ottoman element in these picture patterns and will try to bring out

the major innovations and mutations that have occurred in the Tunisian tile tradition as a result of the integration of this new cultural component.

The element of Ottoman inspiration in Tunisian tile pictures has frequently been pointed out by scholars and especially by the French art historian Revault who has often referred to them in the terms *panneaux Turquisans* (Revault, 1967b) These compositions have also been called *panneaux Turquisans*, *Italianisans* which describes the multi-cultural aspect that characterizes these pictorial patterns, bearing traces of eastern and western decorative styles. In this respect, picture panels are in fact more difficult to analyze in terms of one cultural influence or another, since the synthetic quality of the decoration is very pronounced. The repetitive patterns of Ottoman inspiration were easier to recognize and describe, since it was often possible to distinguish prototypes from which they had been reproduced or inspired. When looking at the composition of Tunisian tile pictures, it is very difficult to see the Ottoman panels which may have served as models in their production, in spite of a multitude of Ottoman motifs present in their designs. As a matter of fact, at first contact they seem quite un-Ottoman in appearance. Going through the Ottoman tiles imported to Tunisia, only two or three sets of tiles in the Bardo collection are fragments of large pictorial tile panels (Kura, 1983). Whether or not these fragments once constituted complete panels is a question which remains unanswered. Until today, no entirely preserved examples of Ottoman tile panels have yet been encountered in Tunisia. The lack of Ottoman prototypes for the Tunisian pictorial compositions may constitute one of the reasons underlying the "un-Ottoman" and more improvised aspect of this category of tile patterns.

5.3.1 Analysis of Ottoman Motifs in Different Types of Tunisian Pictorial Tile Patterns

In various researches dealing with the architecture of North Africa, Tunisian tile pictures have often been referred to as mihrab panels, (Revault, 1967a), because of a large arch which constitutes the major decorative element on nearly all of them. This architectural motif serves as a frame within which, various types of motifs can be organized. Since these panels do not function as real mihrabs forming a panel or niche marking the direction of the quibla (Jones, 1978), it is perhaps more correct to qualify them as arched panels. All the picture patterns have a centralized geometry with a symmetry on the vertical axis and have made use of Ottoman motifs to a greater or lesser extent depending on the type of picture and the period in which they have been produced. *Hatayi*, *penç*, carnation, tulip, *goncagül*, *saz*, *şemse*, cypress tree, and numerous other small leaves and flower motifs have been used in original combinations in these compositions. These motifs shall be analyzed within various picture patterns that have been classified into groups according to the dominant characteristics of their design.

5.3.1.1 Panels with Architectural Motifs

One group of tile pictures is characterized by an architectural motif consisting of a domed building with minarets, always placed inside the main arch dominating the picture panel. This large group of pictures may be divided into subgroups according to the different types of motifs that are organized in the space between the columns supporting the main arch.

5.3.1.1.1. Panels with Inscriptions

The three tile pictures belonging to this group are nearly identical except for some differences in detail and color schemes (PL. 23, 24, 25, Cat. 5.2.1.1.1. a,b,c). The pictures of this group are characterized by a large pointed yellow horseshoe

arch with white scallops, carried by dark blue half columns with flutings. Inside the lunette under the arch is placed the representation of a building of which only the domes and the minarets can be seen. Finials topped with crescents and fluttering flags are also part of the attributes of this building which shall be discussed in detail in the chapter dealing with iconography. The space between the columns contains six cartouches with black Arabic script on a white background or white over a dark blue one (PL.25). The last cartouche contains the date and signature of the tile maker.

The Ottoman elements incorporated into this design are few and inconspicuous and can be seen on the spandrels decorated by an eight petaled *penç* motif and two carnations. The spaces between the points of the cartouches are also decorated with carnations. The green border surrounding the panel also bears small Ottoman leaves and flowers intermingled with stems. Other than the presence of particular motifs, Jones (1978) points out that the nearest equivalent to these panels would be contemporary Turkish tombstones found in Izmir which have the same schematic depictions of mosque buildings combined with inscriptions.

5.3.1.1.2 Panels with Pavilions

This is probably the largest group of tile pictures that has been produced in the Qallaline tile manufacture. The pictures in this group are characterized by a large pointed horseshoe arch, either plain, with black and white voussoirs, or scalloped, resting on half columns, containing inside another, smaller arch supported by other slender, full or half columns which divides the composition into two spaces to be decorated. The lunette of the large arch is ornamented by a domed building with several platforms, minarets, fluttering flags, sprigs of flowers and sometimes confronting birds. The second smaller arch and its spandrels seem to constitute a kind of pavilion which upholds this architectural motif, the meanings of which shall be discussed in another chapter. These panels may be divided into three

groups according to the motifs that characterize the decoration underneath these pavilions.

First Group

In four tile pictures which constitute the first group PL:26, 27, 28, 30, Cat. 5.2.1.1.2. a,b,c,d the architectural motif in the lunette of the large arch is matched with a flowered vase placed under the smaller arch, from which spring elaborate bouquets of different types of flowers and leaves. From a narrow necked scalloped vase come out symmetrical double scrolls intermingled with various flowers. Cats. 5.2.1.1.2. (a,b,c). There are three panels which display the same pattern with small variations in motifs such as replacing small flowers with birds PL. 27 or changing the color scheme where one picture would be closer to yellow tones PL.2 and the other to green shades PL.28.

On these panels, motifs of Ottoman inspiration are abundant. A few *hatayi* motifs can be seen among the scrolls on the spandrels of the larger arch and all the flowers in the floral composition inside the smaller arch and on the spandrels such as *hatayi*, *çark-ı felek* carnations and *goncagül* motifs as well as the large central *saz* leaf coming out of the vase are of Ottoman inspiration. Cat. 5.2.1.1.2. a,b,c. The organization of the composition of PL. 30, Cat. 5.2.1.1.2., d is similar to the ones on PL. 26, 27, 28. The appearance, however, is totally different and presents a much freer style. The motifs of Ottoman inspiration are again placed in the spandrels of the large arch and inside the smaller arch. An emphasis has been put on leaves of various types which not only form the bouquet but also form the foot and the body of the narrow necked vase. The few flower motifs which appear are carnations and some flowers resembling the *penç* motif.

Second Group

In the second group of panels PL. 31, 32, 33, Cats. 5.2.1.1.2. e, f the panel shown on (PL.33) is signed el-Khimari and dated 1122 AH (1710 AD). The two other pictures being very similar in style may also have been made in the same workshop. The large lunette in these pictures are sometimes only decorated by a small part of the domed building as just the domes and minarets as seen in PL. 31, 32. The smaller arches holding the pavilions contain a vase with flowers which may or may not be posed on a platform or pedestal. The pavilions are usually flanked by two or more pairs of cypress trees.

The Ottoman motifs on these tile panels are limited to *penç* and carnation motifs on the spandrels of the large arch, carnations on the spandrels of the second arch in the flowers coming out of the vase and around the small columns, cypress trees and vine leaves under the platform holding the flower vase. The exuberant *hatayi* and *penç* motifs of the previous group are not to be seen here.

Third Group

The organization of the motifs on the panels in this group PL.34,35, Cats. 5.2.1.1.2 g,h is similar to those of the two previous ones. The pavilion supporting the domed building is pearced by twin lobed arches each of which may either contain floral decorations, flower vases, or the sandals of the prophet. Sometimes animal figures such as lions are also added to the pictures PL.35.

While *hatayi* motifs and *penç* motifs decorate respectively the spandrels of the large and small arches, a combined motif created attaching a *penç*, *şemse* and bouquet of carnations fills in the twin arches flanked by cypress trees in PL.34. On PL. 35 Ottoman motifs are limited to carnations and *saz* leaves.

5.3.1.2 Panels with Pavilions

This particular type of tile picture exhibited in the Bardo Museum PL. 36., Cat. 5.2.1.2. a is very similar to those in the third group of the previous category of tiles but could not be included under the large group of panels with architectural motifs, since the lunette of the arch framing the composition is not occupied by the representation of a domed building but by floral patterns. However, the organization of the pavilion with twin arches remains very similar to the one seen in PL.34. This pictorial composition is formed by a sequence of three identical arches decorated in the same way (PL.37).

All of the motifs used in this panel, except for the pavilion, are of Ottoman inspiration. The motifs decorating the lunette of the large arch consist of *saz* leaves, *penç*, *semse* and tulip motifs and those under the twin arches of *semse*, carnations and cypress trees all taken from the Ottoman decorative repertory.

5.3.1.3 Panels with Flowered Vases

This group of panels PL.38-46 constitutes the second large group of tile pictures produced in Tunisia. These panels are all characterized by the depiction of a vase motif from which spreads out an abundant vegetation and flowers of different types. The floral compositions are organized under a main arch which may either be a plain, pointed horseshoe arch or one with black and white voussoirs supported by columns, a fully centered arch supported by pillars, other arches are pointed and irregularly lobed standing freely without columns and some rare examples may be without any arches at all. The vases which may or may not stand on a platform or pedestal can be of different types, where the majority consists of bottle shaped, narrow necked vases. Sometimes the vases are replaced by a fountain with double basins around which birds are always depicted. The flowered vase patterns where a fountain takes the place of a vase, would be closer

to the same representations very common in Late Antiquity and Christian and Byzantine arts particularly in North Africa and also to a similar version which exists in Spanish textiles (Jones, 1978).

Flowers and leaves of Ottoman inspiration are abundantly used in most of these floral panels in various combinations and intensities. The tile pictures on PL.38, Cat. 5.2.1.3.a, PL.42, Cat. 5.2.1.3.e and PL.45, Cat. 5.2.1.3. consist of floral compositions based on a number of symmetrical scrolls coming out of narrow necked flower vases, the first two of which are placed on platforms and under arches. The scrolls of all three compositions are decorated by various Ottoman inspired flowers. While the pictures on PL. 45 and PL. 38, Fig.1 use essentially of *hatayi* , *penç* and carnation motifs with few tulips in PL. 45, the composition on panel PL.42 is dominated by large *saz* leaves and mainly *hatayi* motifs. The panels shown on PL. 39, Cat.5.2.1.3.c and PL. 40, 5.2.1.3. d, are floral compositions that are organized under horseshoe arches, one plain and fully centered and the other pointed with black and white voussoirs. Various vegetal motifs are depicted around a fountains with double basins accompanied by birds. On both panels the floral motifs of Ottoman inspiration are harder to distinguish since their characteristic aspects have been softened, nevertheless, it is possible to distinguish some *saz* leaves, *hatayi* motifs, carnations, tulips and *şemse* motifs in both compositions.

In spite of the rather different styles in which they have been depicted, the differences in the types of vases and arches which have been used, the panels on PL. 38, Fig. 74, Cat.5.2.1.3.b, PL. 43, Cat.5.2.1.3.f and PL. 44, Cat.5.2.1.3.g all present similar types of floral compositions without scrolls or volutes. The panels on PL.38, Fig.74 and PL. 44 are compositions in which the motifs remain recognizable although the latter is a very westernized version of PL.38, Fig.73. *Penç*, *hatayi*, carnations, *şemse*, and *saz* leaves have been used in both. The panel

on PL.43 Cat. 5.2.1.3.f is a floral composition in which stems and leaves are dominant and where distinct floral motifs are unrecognizable.

5.3.1.4 Panels with Floral and Animal Figures

One panel of which there does not seem to be many other examples PL.46, Cat. 7.5.2.1.4.a consists of a floral composition in which animal figures, such as lions, holds a prominent place in the pictorial composition. Although a large arch still dominates the composition, the arrangement of floral motifs on the panel no longer follows an organization linked to the direction of scrolls or various stems and leaves. From a large open vase placed on a mound and supported by two lions, a cloud of freely scattered leaves and flowers burst out covering two thirds of the panel. Carnations leaves and tulips are still motifs of Ottoman inspiration recognizable in this composition.

From this analytical approach comes out, very generally speaking, the following results: The Tunisian tile pictures in which floral motifs of Ottoman inspiration are the least used are the panels with inscriptions where the main importance is given to the inscriptions themselves and small motifs are used as fillings in small spaces. The tile pictures belonging to the group of panels with flowered vases and to the first group of panels with pavilions make use of many different types of Ottoman flowers with an emphasis on *hatayi*, *penç*, and carnation motifs along with *saz* leaves. The second group of pictures in the category of panels with architectural motifs and pavilions and the group of panels with pavilions (5.2.1.2.) seem to put an emphasis on the *şemse* motif combined with the bouquet of carnations, single carnations and cypress trees. This very generalized observation may lead to the supposition that certain motifs may have been charged with specific meanings selected to be used in the appropriate pictorial contexts. This hypothesis shall be further developed in the following chapters.

5.3.2 Compositions of Pictorial Patterns

The analysis of the previous chapter makes it possible not only to assess that Ottoman motifs have indeed been incorporated into the design of Tunisian tile pictures but also to say that the main vocabulary of motifs used in most of the panels is formed by them. However, besides the differences between the Ottoman and Tunisian techniques of production resulting in the modification in the designs of the motifs and their color schemes, stylistic influences coming from Western cultures, notably from Italy and Spain via the Andalusians, and other Eastern traditions have caused the utilization of Ottoman motifs in different syntactical arrangements and structural contexts. Dalu also points out the less obvious impact of "European styles coming from Constantinople filtered through Ottoman taste and apparent in a pervasive Italianate style common to all the provinces as well as the capital of the Ottoman Empire" (Jones Qallaline 8). The adjectives "Turquisants" or "Italianisants" (Revault, 1971) attributed to these panels explains quite appropriately the cross cultural stylistic mutations visible on these panels.

Although Tunisian repetitive tile patterns have closely followed the motifs and design schemes of Ottoman prototypes, in most Tunisian tile pictures, while the flowers have been described as being of Ottoman imitation, their arrangement is all but Ottoman. The spatial organization of the motifs on Ottoman tile pictures is quite different from Tunisian panels. Apart from the panels with architectural motifs and pavilions which have no counterpart in the Ottoman tile tradition, even the organization of motifs on flowered vase patterns closer to Ottoman tiles was different. Floral compositions consisting of large bunches of flowers arranged in symmetrically organized scrolls or volutes, although not totally absent on Ottoman panels (tiles of the Yeni Mosque in Istanbul 17th century), were not used frequently. As on Tunisian panels, floral motifs were arranged under a pointed arch but usually without columns and the floral motifs were arranged

symmetrically, without attachments to scrolls or stems, around a large central motif such as a *semse* motif or a cypress tree or trees with blossoms. PL.29, Fig.64. In cases when flowers were arranged in vases, the stems or leaves would generally either be designed to turn inwards rather than outwards, or else, only flowers would be organized symmetrically without the organizing structure of stems and leaves. One comparison shown on PL.48, Figs.85, 86 presents a small 20th century Tunisian tile panel and a European one of unknown origins and date, reproducing a flower vase pattern which nearly follows identical compositions in with branches and leaves curving outwards from a dominant vertical axis punctuated with flowers. It is possible to observe how the European compositional scheme has been followed and how various floral motifs have been "Ottomanized" on the Tunisian panel. However, it should also be noticed that the carnation and tulip motifs on the European panel are perhaps also a sign of the Ottoman inspiration that had influenced many western tile manufactures especially in Italy, which had on many occasions reproduced Ottoman designs and also incorporated motifs into their decorative repertory (Fontana, 1986).

5.3.3 Arrangement on Surfaces

Tunisian tile pictures, nearly always rectangular in shape, were arranged only on wall surfaces, usually in combination with tiles bearing repetitive patterns, placed around them as borders. Tile pictures PL 38, Fig.73 could occasionally be placed individually on a wall and be surrounded by a number of borders to fill up the space around it, more often, however, they were arranged in single or double rows of identical panels either juxtaposed without borders of repetitive patterns between them PL.37, PL.45 or in rows of different types of panels combined with a system of borders PL.29, Fig.63. All these systems of arrangement have been used in the wall tiles decorating the mosques and palaces of Istanbul and other Anatolian cities of the Ottoman Empire.

The tiles of the Blue Mosque built in Istanbul in 1610 PL.29, Fig.64 present the model for the surface arrangement in Dar Hussein built in the 18th century in Tunis. The two superimposed rows of arched pictorial panels of different types separated by bands of repetitive patterns is followed very closely in Dar Hussein. The alternation of picture panels and panels of repetitive patterns seen in the upper rows of the Blue Mosque tiles has also been practiced in Dar Hussein. One notices that the small picture panel decorating the upper row of tiles in Dar Hussein consists of the same panel figuring just below it , only it has been cut off just where the arch begins and a supplementary row of repetitive tiles have been added to fit it into the smaller space in the upper row. This practice of cutting pictorial patterns to fit spaces is alien to the Ottoman practice since these types of panels were usually commissioned according to specific dimensions given to the tile-makers beforehand. Tunisian tile makers have quite often cut picture panels right below the arch and also used them as independent panels surrounded by repetitive patterns as well, a practice still continuing today.

The borders separating Ottoman panels from one another are tiles specifically produced to be used as such, whereas Tunisians do not hesitate to employ all kinds of repetitive patterns for this purpose. In Dar Hussein area, mixture of tiles of Andalusian inspiration can be seen on the yellow bands, and tiles of Ottoman inspiration are used in horizontal rows forming the upper and lower borders of the tile pictures in the lower row of panels.

The dimensions of the tile pictures used in the Blue Mosque vary in width, according to the types of motifs that constitute the designs of the compositions. Panels of different compositions and widths are produced in pairs to be placed symmetrically on either side of a single central panel creating a vigorous aspect. Although this arrangement has not been followed in Dar Hussein where panels all have the same dimensions, a similar disposition has been observed in the central alcove of the shrine of Sidi Ali Azzouz (PL.41). A large panel with architectural

and floral motifs has been placed in the center of the alcove wall, while two pairs of panels with different flowered vase patterns of different widths are placed separately on either side, thus forming a centralized surface arrangement with symmetry on the vertical axis. Tiles bearing repetitive patterns of Ottoman inspiration consisting of lotus and palmette motifs, constitute a border on the upper edge of the picture panels. These particular motifs always used on border tiles in the Ottoman tradition, have been used in the same way in Sidi Ali Azzouz as well. The lower borders are also constituted by repetitive Ottoman motifs such as the *şemse* and *hatayi* motifs which normally would have been used to form panels in Istanbul.

Surface arrangements in which arched panels are successively aligned one next to the other without border separations as seen on PL.37, PL.45 was a less frequently used arrangement in Tunis as it was in the Ottoman Empire an example can be given of the joint arched tile pictures produced in İznik for the entrance to the apartments of Murat III at the Topkapı Palace in Istanbul (PL.51, Fig.91).

Although it is possible to deduce from these examples that certain Ottoman surface arrangements applied to tile pictures have been followed quite closely in Tunisia with some modifications, it would be too hasty to jump to general conclusions. The impact of the Ottoman influence on surface arrangements of picture panels can be evaluated and differentiated correctly in all its scope only after a substantial analysis of other factors, such as the role of the relationship between architects, landlords and tile makers in decisions dealing with the interior decoration of buildings and the contribution of Western cultures such as Andalusia, Italy and Spain to the tradition of Tunisian wall revetments are taken into consideration.

5.3.4 Dates of Production

The problems of establishing a chronology, discussed in the chapter dealing with repetitive patterns, applies also to tile patterns with pictorial compositions. Panels like individual tiles, can only be dated when they are known to be contemporaneous with the building they decorate, since they were also frequently restored or reused as were tiles with repetitive patterns.

Jones (1978) has established that the earliest known picture panels are signed and dated by a group of master potters, bearing the name al-Khimari, who seem to have been active around 1122 AH and 1128 AH (1710-1813 AD). The three panels with inscriptions on PL.23, 24, 25 signed by this same group of potters are dated from the year 1810. The tile picture on (PL.33) belonging to the second group of tile panels with pavilions also signed by al-Khimari presents similarities in style with two other panels of the same group shown on PL.31, 32, Cats.5.2.1.1.2.(e), 5.2.1.1.2. (f) Since the architectural motifs, the borders, the arches and columns on these panels are exactly the same as those on the panels with inscriptions, there is a strong possibility that they may all have been manufactured around the same dates. Apart from these tentative observations, it is quite difficult to go into further speculations concerning dates of production.

6. ICONOGRAPHY

The iconography of different types of Tunisian tile pictures has been dwelt upon substantially by Jones (1978), elucidating the content of these images, some of which are typically Tunisian and others are shared in many other parts of the Islamic world. A detailed analysis of the Ottoman iconographic aspects of Tunisian tiles should constitute an independent research of great interest on its own, however, some of the ways in which motifs and compositions were organized to convey specific meanings peculiar to Ottoman art shall be introduced in this chapter.

Many of the Tunisian tile pictures were charged with prophylactic meanings and were employed in homes and in public buildings with the intention that they bring protection and good luck to those who live in them or pass by them. This function is explicitly shown on the group of panels with inscriptions thought to have been placed at the entrances of homes. * The iconography of the group of panels with architectural

* Inscriptions: The six cartouches contain a text saying:

1. Bismillah ar-Rahman al-Rahim

In the name of God the most merciful the most compassionate.

2. Hadhihi al-Dar adat bahgat

this house is lit with joy

3. wa tahllat fi hula li al-Nadhirin

and it appeared to be ornamented to the spectators (visitors)

4. kutiba al-sa'd 'ala abwabiha

happiness was written on its doors.

5. udkhuluha bisalam aminin.

enter it peacefully and safely.

motifs incorporating pavilions has been explained as representing a combination of the Mosque of the Prophet in Medina which encloses his grave and the Rawda; one of the gardens of paradise, represented by flowers and cypress trees with their symbolism for after life. The domed building often represented in the lunettes of the large arches on panels would be the Masjid al-Qiblatain (the Mosque of the two qiblas) since two minbars are often shown in the interior of the building, the imprints of the sandals of the prophet and the four minarets which were supposed to have been at the four corners of the sanctuary in the 8th century (Jones, 1978). According to Massignon (qtd. in Jones 13), "the organization of the Rawda or Mausoleum of the Prophet at the Medina Mosque accords with Abstract tendencies in Muslim art to provide a schema or framework for religious meditation and even for mystical sublimation". The custom of decorating interiors with views of Mecca and Medina as well as with more imaginary architectural landscapes in the European fashion of the 18th century was very common in many Islamic countries (Revault, 1971). At this point, it is possible to ask if there is anything specifically Ottoman about this religious content in Tunisian tile panels which is shared by a large part of the Moslem world. It appears, in fact, that the Ottoman factor in the iconography of Tunisian tile pictures resides not so much in what is said, but perhaps in how things are said and formulated through distinctive ways of using motifs.

6.1 Synthetic Symbols

One of the important questions to be asked concerning the Ottoman inspiration in Tunisian tiles is whether or not the adoption of Ottoman motifs in the Tunisian decorative repertory has had consequences other than of stylistic innovation. It is known that in Ottoman tiles, floral motifs have been used as symbols charged with intricate meanings to create an indirect and abstract visualization of spiritual concepts

6. 'mal al-Khimari sanat

the work of al-Khimari in the year....

such as the divine order, life after death, eternity and paradise. Have the Tunisians used them in the same way, with the same meanings or have they attributed other meanings to them?

The use of the lotus and palmette motif in Tunisian repetitive border patterns PL.3, Fig.6 makes us wonder whether or not its Ottoman iconographic meaning was also known. "The palmette, symbolizing a palm tree, is referred to in the Koran as a tree of paradise whereas the lotus would suggest the notion of water as a source of life and abundance, thus the lotus as a part of the aquatic scene and palmette dependent on water for survival complement each other as water and life (Ettinghausen, 1986) Irene Melikoff (qtd. in Ettinghausen 68) has shown various ways in which the tulip and the rose have been used for Paradisical connotations in her researches on Ottoman poetry. The cypress tree is also known to have been used as a symbol of eternal life and it has most probably been employed with the same meaning in the Tunisian panels with pavilions.

Many Ottoman flowers and vegetal "symbols" have often been superimposed or connected to each other in a certain way to create what could be called synthetic symbols where double or triple meanings are presented in the form of a combined vegetal abstraction; the lotus and palmette flowers like many others, have also often been represented inside one another thus combining the idea of life and water. Judging from certain joint motifs, Tunisian tile-makers seem to have adopted this practice, creating their own synthetic symbols as shall be demonstrated with a few examples that will be shown from panels with architectural motifs and pavilions.

The panel shown on PL. 35, Cat.5.2.1.1.2.h presents a synthetic motif within the lunette of the central arch, where the minarets that usually flank the central dome have been replaced by what seems to be a representation of the prophets sandals probably to communicate the message that this is the tomb of the Prophet. Another panel of the

same group (Fig.69, [Cat.5.2.1.1.2.(g)]) displays many more symbols of this type; the small cypress trees on both sides of the pavilion are first of all made to look like flowers coming out of a leaved stem and then topped with crescents. Could they be interpreted as Islamic flowers of eternal life? The two lateral columns that support the twin arches of the pavilion are in fact not columns, but minarets like the ones shown in the lunette of the large arch but turned upside down. The spaces within the twin arches are filled with combined motifs of Ottoman inspiration where a *şemse* medallion is connected to a bouquet of carnations on top and a small *penç* motif underneath. This combination of *şemse* with other motifs has been abundantly used in Ottoman tiles as shown in PL.51, Figs.90, 91 however this combined motif is connected at the very bottom to minaret-like forms which enriches even more the incorporated meanings. Between these two minaret-like structures is an outlined flower resembling a lotus, incorporating a carnation. Of course many of the meanings of these symbols are today lost to us. The tile picture PL. 36, Cat. 5.2.1.2.a presenting twin arched pavilions should have been classified in the same category as the two previous panels. This could not be done because of the absence of the "Prophet's tomb" in the lunette of the large arch which has been replaced by a symmetrical floral arrangement of Ottoman inspiration. A close look at this floral composition, however, makes it possible to say that perhaps the tomb is there after all, only the central dome has been symbolized by a *şemse* medallion connected to a half *penç*, and the four minarets flanking it, by *saz* leaves and palmettes, Two small tulips, symbols of paradise, dangle from either side of the "dome" and the pavilion while the synthetic "cypress flowers" with crescents grow out from the small columns. What could represent better the house of the Prophet than plants from nature in which is reflected the divine order (PL.60, Figs.101, 102)?

An analysis of the architectural variations of the domed buildings shown in the large arches of Tunisian tile pictures may lead to the argument that this motif represents perhaps not only the tomb of the Prophet but that it is also a synthetic symbol containing more than one meaning. Attributes such as double minbars, two *sancaks* ,

mosque lamps and the four minarets as well as representations of the Rawda associated with it irrefutably support the description of the Prophet's tomb but there are numerous representations of this building with more than four minarets and an undeniable resemblance to the Ottoman mosques of Istanbul PL.49, Figs.87, 88. Although representations of Mecca and Medina inside buildings in the form of tile revetments, paintings or wall hangings in the Islamic world, images of Istanbul as the capital city of the Islamic world and the seat of the Caliphate were equally abundant Arik 1993. It could be presumed that this architectural motif combines both ideas into one "synthetic symbol" conjoining political, religious and spiritual meanings that represent simultaneously, the tomb of the Prophet, Istanbul, the capital of the Ottoman Empire, seat of the Caliphate which was the guardian of the Holy Lands, Mecca and Medina. This building could therefore be seen as a much more inclusive symbol of the political and spiritual world that Tunisia considered itself a part of.

6.2 The Representation of Infinity

Another Ottoman iconographical peculiarity that can be seen on Tunisian tile pictures, can be observed in the way in which compositions were arranged within frames such as borders or arches. Sinemoğlu (1973) has carried out a stylistic analysis of Ottoman wall tiles produced in the period of the Sultan Süleyman through a study of the composition of motifs on panels. Sinemoğlu points out that one of the most important ideas communicated in the tiles of this period is the concept of infinity. In the compositions of tiles representing this idea, the designs are never completed at the borders or within the given frames but give the impression of continuing beyond them as if the borders were a window through which only a part of this floral paradise could be seen.

The concept of infinity is implied on Tunisian panels most frequently through the use of half columns supporting either the large arch dominating each panel or the secondary ones included within this one. These columns are usually shown just at the

edge of the lateral sides of the panels and give the impression that they are to be completed beyond the limits of the panel. These half columns are sometimes meant to join other half columns on other panels which still gives the impression of an infinite succession of arches, but usually they are left in halves PL.38, Figs.73, 74. In some panels where columns can not be seen, the floral motifs seem to spread beyond the lateral sides (PL.43). The notion of infinity can also be suggested is either by dividing a large motif in half just at the lower edge of the panel as can be seen in the *semse* motifs depicted on the panels shown on PL.38, Fig.74, PL.39.

6.3 The Gateway to Paradise

As a last observation in this chapter, it could be interesting to question the role of the Ottoman inspiration in the systematic use of the arch not only as an organizing frame under which various motifs of a given design could be arranged but also as a symbolic or ideological frame through which a specific world view is presented to the spectator, "a gateway to the Eternal Garden summing up in a succinct and pictorial manner the glory of paradise" (Ettinghausen, 1986). It is true that the use of arches in Islamic pictorial representations is in no sense an Ottoman invention but its systematic use on Ottoman tile panels, as a doorway to a world of spiritual meaning, may have been inspirational to its adoption by Tunisian tile makers for the same purposes.

These Ottoman aspects in the iconography of Tunisian tile pictures have only been introduced in this chapter and will need to be greatly developed in future studies. However, their emergence in Tunisian tiles is indicative of developments that go much further beyond stylistic mutations in the process of image making, for which tiles were only a popular and convenient means.

7. CONCLUSION

The aim of this study was to analyze the nature of the Ottoman inspiration on a group of Tunisian tiles produced between the end of the 16th and the end of the 19th centuries through a stylistic and iconographic analysis. One of the results of this investigation is that this inspiration reveals itself in different ways on tiles with repetitive patterns than on those with pictorial compositions. Although tiles with both types of patterns were produced with the same manufacturing techniques, sharing the same types of motifs and color schemes and used in the same public and private buildings, the Ottoman inspiration manifests itself in slightly different ways on one group than the other.

Floral and vegetal motifs taken from the Ottoman decorative repertory constitutes the main stylistic vocabulary of the pictorial and repetitive tile patterns of Ottoman inspiration. While the latter tends to follow closely the repetitive patterns of Ottoman prototypes of which a number have been imported to Tunisia, the picture panels present compositions which are totally different than those produced in İznik. This factor may be explained partly by the lack of Ottoman tile panels in Tunisia to serve as models and partly by the different pictorial traditions that Andalusian potters may have brought with them from Spain. The relative faithfulness to Ottoman prototypes in Tunisian repetitive patterns was not always respected, however, in surface arrangements. Although tile revetments were generally organized within a system of panels inspired from the wall tiles in buildings of Istanbul, a tendency to rearrange Ottoman modular sequential orders was accompanied by the freedom to use most repetitive patterns indiscriminately over all types of surface areas, breaking with the Ottoman tradition which reserves specific patterns for use on differentiated surface

areas. The arrangement of picture panels in most buildings, however, followed closely certain Ottoman examples. The apparent freedom in the use of repetitive patterns over surfaces could perhaps be explained by the closer study of the relationships between architects and tile manufacturers which would elucidate whether or not tiles were ordered to measure according to specific decorative programs for interior decoration.

On both repetitive and pictorial Tunisian patterns, the precision and perfection sought in the execution of Ottoman patterns was non-existent on the motifs of Ottoman inspiration, which were simplified, drawn and colored in a free vigorous style, presenting almost expressionistic, painterly qualities with great spontaneity. Ottoman motifs were generally simplified in all Tunisian patterns but those used in pictorial compositions were also transformed and developed into unusual combinations. This peculiarity inherent in tile pictures is a result of their functions to convey meaning and specific messages.

The iconographic analysis has revealed the adoption of particular ways of communicating spiritual content through symbols, peculiar to Ottoman practices through specific combinations and treatments of motifs. The question which still remains unanswered, however, is whether or not Tunisians have used Ottoman symbols in the same fashion or with altered meanings.

At this point, it is perhaps possible to suggest that the most important development that occurred in the Tunisian tile production during the Ottoman period was the development of a visual language which breaks radically with that prior to the Ottoman period. An abstract geometrical style based on intricate geometrical calculations is replaced by a visual language operating through figurative symbols to convey meaning of a spiritual and political order. Interiors of homes were decorated with scenes reflecting a new world view, where the promise of paradise was revealed through archways in gardens, reflecting the divine order of which the Caliphate in

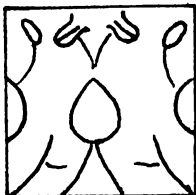
Constantinople was the guardian. The use of this type of imagery in interiors links Tunisia back to a less recent past where figurative images reflecting a similar world view were represented on walls and floors through the medium of mosaics when Tunisia was a Roman province. The mosaics have been replaced by tiles, the hunting scenes by gardens of paradise and the motifs symbolizing the power of Rome have left their place to those representing Istanbul. It can be argued that the development of a figurative language can not solely be attributed to the Ottoman factor and that the contribution of influences coming from the West should not be omitted. This of course is true. However, it is of interest to observe that the important tile manufacture in Morocco, remaining out of the sphere of Ottoman influence, continued to produce the traditional Maghrebian geometric patterns without interruption from the medieval period to this day. In Tunisia it was probably the content of meaning intended to be shown in the tile revetments which determined the choice of appropriate motifs and patterns to be used on the panels that could be chosen from Eastern as well as Western decorative repertoires. The structure of pictorial compositions in tile panels could either be determined by vase and scroll patterns of Western origins, the prototypes of which can be traced back to the Byzantine and even the Roman periods, tomb stones from Anatolia or by other compositional schemes gleaned from diversified imagery ranging from prayer rugs to representations of the holy lands Mecca and Medina popular in the Islamic world. These compositional schemes were then filled in with motifs of Ottoman origins rendered in the tin glaze technique brought over from Spain by Andalusian potters. This shows that even if the visual grammatical structure of decorative compositions could be Western or Eastern, the wording and the syntactical arrangements as well as the world view referred to was Ottoman.

The difficulties in establishing the dates of production of the different types of Tunisian tile revetments does not allow the establishment of a chronological sequence in the stylistic evolution of the Ottoman inspiration in Tunisian tiles. Although the tile panels seem to have been used in the 18th and 19th centuries, it is possible that

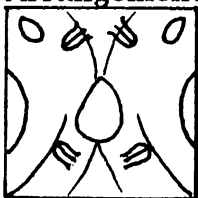
repetitive tile patterns of Ottoman inspiration were elaborated when the first Ottoman tiles were imported to Tunisia around the end of the 17th century for the decoration of the mosque of Sidi Mahres founded around 1675. The Ottoman motifs closely followed in repetitive patterns were transformed and incorporated into more elaborate syntheses on pictorial compositions with the contribution of Andalusian potters. The increasing pressures of influences coming from the West during the 19th century favored the importation of tiles coming from Sicily and Naples, forcing Tunisian tile-makers to reproduce Occidental patterns to counteract the serious European competition on the tile market. In spite of the Europeanization of the decorative style in tile revetments, Ottoman motifs were still used, having become an integral part of the Tunisian stylistic vocabulary to this day.

The Tunisian tile production constitutes an interesting example among other provincial styles developed in the Ottoman Empire. Unlike the styles developed principally in Syria and Egypt, using the technique of underglaze painting, it is the only provincial manufacture in which Ottoman patterns have been translated into a different technique. In this aspect, the Tunisian production forms an additional link not only to the Ottoman provincial styles but also to some European tin glaze manufactures in countries such as Italy, having periodically used Ottoman motifs in their productions.

CATALOGUE

5.1.1.1.1. (a)	(Plate I, Fig. 1)
Dimensions:	15x15 cm.
Type of Pattern:	Pattern with Flowers
Geometry of module:	Centralized pattern with symmetry on the vertical axis
Motifs:	Hatayi motifs, tulips, goncagül buds and saz leaves
Organization of the Motifs:	<p><i>Center</i>, large oval shaped hatayi motif with dark blue spiky petals and small green leaves branching out from the tip of the flower. Small tulips and small leaves appear above and below the central flower</p> <p><i>Lateral sides</i>, halves of small hatayi motifs</p> <p><i>Upper and lower sides</i>, three halves of small penç motifs as joining elements and a pair of stems</p> <p><i>Upper corners</i>, two small rosebuds</p> <p><i>Lower corners</i>, small greensaz leaves decorated with a sprig of small white flowers overlapping small green round flowers linked to small dark blue leaves.</p>
	
Number of Modules to Complete Pattern:	The principal pattern is complete on one tile, secondary motifs and joining elements are completed over four tiles forming a square
Arrangement:	These modules were arranged to constitute frames or bordures around openings or panels. they were juxtaposed in superposed rows with the patterns remaining upright
Places of Use:	Interior of public buildings.
Present Location:	Bardo National Museum, Department of Islamic Arts, Tunis
Source:	Photographed by myself in the Bardo National Museum, Department of Islamic Arts Tunis, 1984
Other Buildings in which these Tiles are Used:	Sidi Ali Azzouz, Tunis (18th century) Dar Jellouli, Sfax (18th century)

Materials and Technique:	Body:	clay
	Glaze:	opaque tin glaze, cream-white
	Decoration:	overglaze painting
	Colors:	dark-blue, green, over cream-white glaze
Workshop:	Probably Qallaline	
Date:	Used in 17th-18th century buildings	

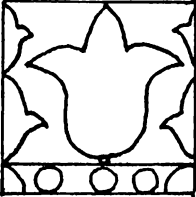
5.1.1.1.1. (b)	(Plate I, Fig. 3)
Dimensions:	15x15cm.
Type of Pattern:	Patterns with flowers
Geometry of Module:	Centralized pattern with symmetry on the vertical axis
Motifs:	Hatayi motifs, tulips, goncagül buds and saz leaves.
Organization of the Motifs:	Same as 4.1.1.1.1. (a) (Plate 1, fig. 1)
Number of Modules to Complete Pattern:	The principal pattern is completed over one tile, secondary motifs and joining are completed over four tiles forming a square
Arrangement :	These modules were used to constitute bordures or frames around openings or fill in small areas such as spandrels. They were juxtaposed in superposed rows, the patterns remaining upright in one row and inversed in the other
	
Places of Use:	Exterior facade of inner court of private buildings.
Present Location:	Bardo National Museum, Department of Islamic Arts, Tunis
Source:	Photographed by myself in the Bardo National Museum, Department of Islamic Arts, Tunis, 1984
Other Buildings in which these Tiles are Used:	Public and private buildings: Dar Hussein 18th c. Tunis Madrassa Slimaniya 18th c. Tunis Shrine of Sidi Bou Said 14th c. Tunis Shrine of Sidi Ali Azzouz 18th c. Tunis Dar Jellouli 18th c. Sfax
Materials and Technique:	Body: clay Glaze: opaque tin glaze, cream-white Decoration: overglaze painting Colors: dark blue, green, over cream-white glaze

Workshop:

Probably Qallaline

Date:

Used in 17th-18th century buildings

5.1.1.1.1. (c)	(Plate 3, fig. 6)
Dimensions:	20x20 cm.
Type of Pattern:	Pattern with flowers
Geometry of Module:	A centralized pattern with symmmetry on the vertical axis
Motifs:	Lotus and Palmette motifs.
Organization of the Motifs:	<p>Center, large lotus motif decorated in the center with a flower bud.</p> <p>Lateral sides, are decorated with halves of two small superposed palmettes used as joining elements.</p> <p>Lower Side, a thin border made of blue and yellow flowers emphasises the lower edge</p>
	
Number of Modules to Complete Pattern:	The principal motif is complete on one tile secondary motifs are completed over three tiles juxtaposed horizontally
Arrangement:	Used as border tiles.
Places of Use:	Private buildings.
Present Location:	Dar Hussein, Tunis. Entrance to upper court.
Source:	Photographed by myself in Dar Hussein Tunis, 1985
Other buildings in which these Tiles are used:	<p>-Dar Othman, Tunis. Room of the lateral alcove (Revault, 1967, fig.11)</p> <p>-Dar Jellouli, Tunis, in the Kshuk. (Revault, 1971, fig.57)</p>
Materials and Technique:	<p>Body: clay</p> <p>Glaze: opaque, shiny, cream-white.</p> <p>Decoration: overglaze painting</p> <p>Colours: dark-blue, yellow, green over cream-white</p>
Workshop:	Probably Qallaline
Date:	Used in 18th century buildings.

5.1.1.1.2. (a)

Dimensions:

(Plate 5, Fig. 13)

15x15 cm.

Type of Pattern:

Pattern with flowers

Geometry of Module:

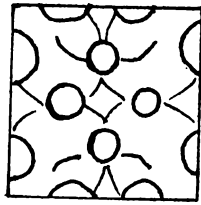
Centralized pattern with symmetry on the vertical and horizontal axis

Motifs:

Hatayi flowers, carnations and small leaves.

Organization of the Motifs:

Center; two blue hatayi flowers with black and white details and two eight petaled penç motifs in blue, purplish brown and green face each other around the center of the tile. The flowers are connected to each other with short thin green stems forming a diamond shape in the middle of the tile. Two green leaves branch out from either side of the the hatayi flowers.



Lateral sides; two halves of blue carnations

Upper and lower sides; two halves of smaller purplish brown carnations as joining elements. All the halves of carnations are joined to the central flowers with small green stems.

Number of Modules to Complete Pattern:

The principal pattern is complete over one tile secondary motifs and joining elements are completed over four tiles

Arrangement:

These modules were used to constitute panels, form frames around doors, windows and tile panels or cover smaller areas such as spandrels. They were arranged in superposed rows where patterns remain upright.

Places of Use:

Interior and exterior of private and public buildings.

Present Location:

Madrassa Slimaniya, forming a border around a pictorial panel, Tunis (18th Century)

Source:

Photographed by myself in Tunis, 1987

Other Buildings in which
these Tiles are Used:

Public and private buildings:
-Dar Othman, left side of the entrance to
the driba, inside a niche (Revault, 1967,
fig.5) -Dar Settari in the court around a
dukkana (Revault, 1971, fig.101.) -Dar El
Madani (Revault1971, fig.118)-Dar Zaouche:
central alcove (kbu) of the reception room
of the guest house.(Revault,1971, fig.139.)-
Madrassa Slimaniya (cat. no:)

Materials and Technique:

Body: clay
Glaze: opaque tin glaze, cream-
white.
Decoration: overglaze painting.
Colors: dark-blue, green, purplish-
brown over cream-
white glaze.

Workshop:

Probably Qallaline

Date:

Date of foundation of Dar Othman: end
of16th, begining of 17th century.
(Revault,1967) Restaurations: Decoration
changed in the first half of the 19th
century by the Bey Hussein Ben Mahmoud.
(Revault, 1967)

5.1.1.1.3. (a)

Dimensions:

(Plate 7, Fig. 16)

15x15 cm.

Type of Pattern:

Pattern with flowers

Geometry of Module:

Centralised pattern with total symmetry

Motifs:

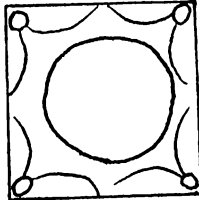
Large, penç motif, small leafed stems and other smaller petaled flowers.

Organization of the Motifs:

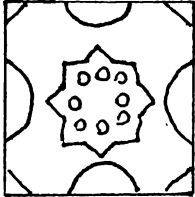
Center, a large penç motif decorates the center.

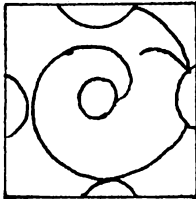
Sides; each of the four sides are occupied by stems and two halves of small petaled flowers as joining elements.

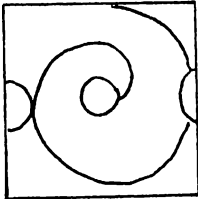
Corners; each of the four corners contain small three petaled floral elements.



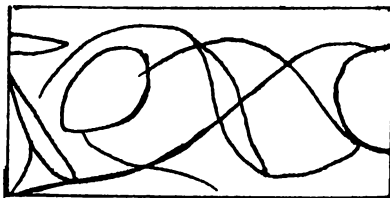
Number of Modules to Complete Pattern:	The principal pattern is complete on one tile joining elements are completed over four tiles	
Arrangement:	Symmetrically used in horizontal rows of two or three tiles, decorating a fountain. (Plate 6, fig. 13)	
Places of Use:	Public monuments	
Present Location:	Fountain in the city center of Zaghouan.	
Source:	Photographed by myself in Zaghouan, 1986	
Other buildings in which these Tiles are Used:		
Materials and Technique:	Body:	earthenware
	Glaze:	opaque, shiny, cream-white.
	Decoration:	overglaze.
	Colours:	blue, green, yellow.
Workshop:	Probably Qallaline	
Date:		

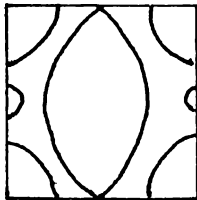
5.1.1.1.3. (b)	(Plate 9, Fig. 21)
Dimensions:	15x15 cm.
Type of Pattern:	Pattern with flowers
Geometry of Module:	A centralized pattern with four symmetrical sides.
Motifs:	Small penç motifs tulips and şemse motifs
Organization of Motifs on Tile:	<p>-Center: Eight small tulip flowers are placed within a convex sided octogonal frame in the middle of the tile.</p> <p>-Sides: Occupied by half Persian medallions as joining elements and small penç motifs.</p> <p>-Corners: Decorated by quarters of small flowers.</p>
	
Arrangement on Wall or Floor Surfaces:	Used as border tiles or panels.
Places of Use:	Private houses and palaces.
Present Location:	Dar Hussein, Tunis. (18th century)
Other Buildings in which these Tiles are Used:	Hydra Castle in Algiers.(Broussaud,1930) Dar Zaouche, central alcove of the kbu of themain guest room.(Revault, 1971, fig.139)
Materials and Technique:	<p>Body: clay</p> <p>Glaze: opaque, shiny, cream-white.</p> <p>Decoration: overglaze.</p> <p>Colours: blue, green, yellow.</p>
Workshop:	Probably Qallaline
Date:	Found in 17th- 18th century buildings

5.1.1.2.1. (a)	(Plate 10, Fig. 23)
Dimensions:	15x15cm
Type of Pattern:	Pattern with volutes
Geometry of Module:	Centralized asymmetrical pattern.
Motifs:	Volutes, penç and hatayi motifs and small palmettes
Organization of the Motifs:	<p>Center; a thin white stem curls into a volute on a dark blue background holding at its center a white hatayi motif with a yellow center.</p> <p>Lateral sides; decorated by half a penç with white and yellow petals and a green center, used as joining elements.</p> <p>Lower side; half of a large hatayi motif in white, yellow and brown is also used as a joining element</p> <p>Upper side; a smaller half hatayi in white and brown is used as a joining element</p>
	
Number of Modules to Complete Pattern:	The entire pattern is completed over four tiles
Arrangement:	Used to form panels
Places of Use:	Private buildings.
Present Location:	Bardo Museum, Department of Islamic Arts, Tunis.
Source:	Photographed by myself in the Bardo National Museum, Department of Islamic Arts, Tunis, 1984
Other buildings in which Tiles are Used:	Dar el Madani, Tunis. (Revault, 1971, fig. 118)
Materials and Technique:	<p>Body: earthenware</p> <p>Glaze: opaque, shiny, cream-white</p> <p>Decoration: overglaze</p> <p>Colors: dark-blue, green, dark-yellow.</p>
Workshop:	Probably Qallaline
Date:	Used in 18th century buildings

5.1.1.2.1. (b)	(Plate 10, Fig. 24)
Dimensions:	15x15 cm.
Type of Pattern:	Pattern with volutes
Geometry of Module:	A centralized asymmetrical pattern.
Motifs:	Hatayi and penç motifs, volutes and palmettes.
Organization of the Motifs:	<i>Center</i> ; occupied by a yellow and green hatayi motif placed in the center of a large dark blue volute with small leaves on a white background.
	<i>Sides</i> ; each one of the lateral sides is decorated by a different half flower ; a penç with blue and white petals and a green center and a hatayi motif in blue and yellow used as joining elements. Sometimes the half flowers are placed on adjacent sides instead of opposite sides if the tile should be placed at the angle of a border.
Number of Modules to Complete Pattern:	The entire pattern completes itself over four tiles juxtaposed horizontally
Arrangement:	These patterns are meant to be used as borders.
Places of Use:	
Present Location:	Bardo National Museum, Department of Islamic Arts, Tunis
Source:	Photographed by myself in the Bardo National Museum, Department of Islamic Arts, Tunis, 1984
Other buildings in which these Tiles are Used:	
Materials and Technique:	<div> <div>Body:</div> <div>Glaze:</div> <div>Decoration:</div> <div>Colors:</div> </div> <div> <div>clay</div> <div>opaque tin glaze, cream-white</div> <div>overglaze painting</div> <div>dark-blue, green, yellow over cream-white glaze.</div> </div>
Workshop:	Probably Qallaline
Date:	

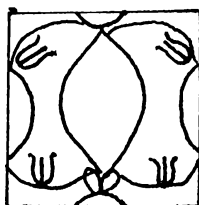
5.1.1.2.2 (a)	(Plate 20. Fig.49)
Dimensions:	12 x 24 cm.
Type of Pattern:	Pattern with volutes
Geometry of Module:	Non centralized asymmetrical
Motifs:	Saz leaves, scrolls, hatayi motifs
Organization of the Motifs:	Two yellow saz leaves alternate with yellow hatayi motifs in an asymmetrical order intermingled with scrolls on a dark green background
Number of Modules to Complete Pattern:	Two modules are needed to complete pattern
Arrangement:	Used to constitute borders around panels as seen on (PL.36)
Places of Use:	
Present Location:	Bardo National Museum Department of Islamic Arts, Tunis
Source:	Photographed by myself in The Bardo National Museum 1984, Tunis.
Other Buildings in which these Tiles are Used:	
Materials and Techniques:	Body: Clay Glaze: Opaque, tin-glaze white Decoration: Overglaze painting Colors: Green, yellow white
Workshop:	Qallaline
Date:	



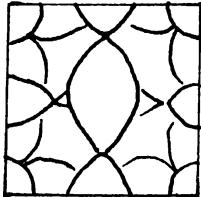
5.1.1.3.1. (a)	(Plate 11 Fig. 27)
Dimensions:	15x15 cm.
Type of Pattern:	Pattern with şemse
Geometry of Module:	A centralized pattern with symmetry on the vertical axis
Motifs:	An oval medallion, a sprig of carnations and penç motifs.
Organization of the Motifs:	<p><i>Center</i>; a large oval medallion with a dark blue background and a white and orange lobed border. A white symmetrical flower sprig of carnations and other flowers has been placed at the center of the medallion.</p> <p><i>Sides</i>; the lateral sides are decorated by joining elements such as small green leaves and halves of a small, round petaled flowers with an orange-yellow center and light blue petals and darker spots. The upper and lower sides also have small green leaves.</p> <p><i>Corners</i>; four of the corners are occupied by quarters of large elaborate penç motifs in dark blue, white and dark yellow used as joining elements.</p>
	
Number of Modules to Complete Pattern:	The pattern is completed over four tiles
Arrangement :	These tiles are generally used in tile panels or borders around doors, windows and panels.
Places of use:	
Present Location:	Dar Jellouli, Sfax
Source:	Photographed by myself in Dar Jellouli, Sfax, 1985
Other Buildings in which these Tiles are used:	<p>Private buildings:</p> <p>Dar Hussein, Tunis, 18th century</p> <p>Dar Jellouli, Sfax, 18th century.</p>

Materials and Technique:	Body:	clay
	Glaze:	opaque tin glaze, cream-white.
	Decoration:	overglaze painting.
	Colours:	dark-blue, green, dark yellow over cream-white glaze.
Workshop:	Probably Qallaline	
Date:	Used in 18th century buildings.	

5.1.1.3.1. (b)	(Plate 13, Fig. 31)
Dimensions:	15x15 cm.
Type of Pattern:	Pattern with şemse
Geometry of Module:	Centralized with symmetry on the vertical axis
Motifs:	Oval medallion, carnations, tulips, and small penç motifs.
Organization of the Motifs:	Center; a large yellow oval medallion framed by a pistachio- green border and dark blue spikes is decorated in the middle with a small white sprig of carnations and smaller flowers. Lateral Sides; are decorated by halves of dark blue hatayi motifs with pistachio green and yellow centers Upper and Lower Sides; halves of small yellow petaled flowers. Upper corners; are adorned with dark blue trident like tulips pointing towards one another Lower Corners; same tulips point upwards
Number of Modules to Complete Pattern:	The principal pattern is complete over one tile, joining elements are completed over four tiles forming a square
Arrangement:	Two examples of this type have been seen on the fountain in the central place of Zaghouan (Plate 6)
Places of use:	
Present Location:	Fountain in the town center of Zaghouan.
Source:	Photographed by myself in Zaghouan, 1985
Other Buildings in which these Tiles are used:	Public building: Hydra castle in Algiers. (Broussaud, 1930)



Materials and Technique:	Body:	clay
	Glaze:	opaque tin glaze, cream-white.
	Decoration:	overglaze painting.
	Colours:	dark-blue, green, pistachio-green, dark-yellow over cream-white glaze
workshop:	Probably Qallaline	
Date:	Probably 18th century	

5.1.1.3.1. (c)	(Plate 13, fig. 33)
Dimensions:	15x15 cm.
Type of Pattern:	Pattern with şemse
Geometry of Module:	Centralized with symmetry on the vertical axis
Motifs:	Şemse motif, petaled flowers and small leaves.
Organization of the Motifs:	Center; a large oval medallion in green and orange frames with a petaled white flower in the middle decorates the center of the tile.
	Sides; halves of smaller medallions in orange and green, linked to each other with green thin stems are placed in the center of each side.
	Corners; the four corners of the tile are decorated by quarters of penç motifs with dark blue and white petals, green and yellow centers.
Number of Modules to Complete Pattern:	The general pattern is complete on one tile, secondary joining elements form a complete pattern over four tiles forming a square
Arrangement:	These tiles have been used as frames around tile panels.
Places of Use:	Private buildings.
Present Location:	Dar Lasram Sidi Bou Said, Tunis
Source:	Photographed by myself in Dar Lasram Sidi Bou Said, Tunis 1985
Other Buildings in which these Tiles are used:	Dar Romdhane Bey, in the kbu (alcove) of one of the lateral rooms around the central court. (Revault, 1967, figs. 131,132.)
Materials and Technique:	<div> <div>Body:</div> <div>Glaze:</div> <div>Decoration:</div> <div>Colors:</div> </div> <div> <div>clay</div> <div>opaque tin glaze, cream-white.</div> <div>overglaze painting.</div> <div>dark-blue, green, orange-yellow over cream-white glaze.</div> </div>

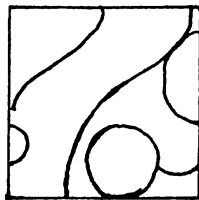
Workshop:

Probably Qallaline

Date:

Used in 18th century buildings

5.1.1.3.1. (d)	(Plate 14, Fig. 34)
Dimensions:	15x15 cm.
Type of Pattern:	Pattern with şemse
Geometry of module:	Centralized, symmetrical on the vertical axis
Motifs:	Quarters of oval medallions used as joining elements carnations, penç motifs and saz leaves.
Organization of the Motifs:	<p><i>Center</i>; a central şemse motif formed by a dark blue fish bone frame holds at its center a bouquet of flowers formed by large dark blue carnation, two green saz leaves and two large, dark blue and white and yellow petaled penç motifs, springing out of a large yellow hatayi type of flower</p> <p><i>Lateral Sides</i>; decorated in the center by dark blue and white petaled, yellow centered, half penç motifs</p> <p><i>Corners</i>; four corners are occupied by quarters of şemse motifs like the one in the center containing green saz leaves and dark blue carnations.</p>
Number of Modules	<p>to Complete Pattern: Each module spreads over four tiles arranged in a square, the principal pattern completes itself over sixteen tiles forming a square,</p>
Arrangement:	These tiles were used to constitute borders
Places of Use:	Public buildings
Present Location:	Shrine of Sidi Ali Azzouz, Tunis.(18th century)
Source:	Photographed by myself in Sidi Ali Azzouz,1985
Other Buldings in which these Tiles are Used:	

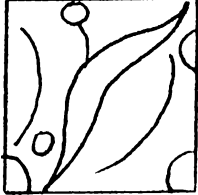



Materials and Technique:	Body:	earthenware.
	Glaze:	opaque tin glaze, cream-white.
	Decoration:	overglaze painting
	Colors:	dark-blue, green, orange-yellow
		over cream-white glaze.
Workshop:	Probably Qallaline	
Date:	Used in 18th century building	

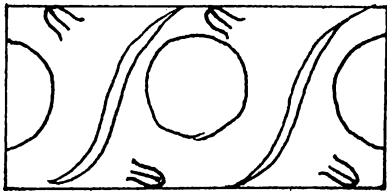
5.1.1.4.1. (a)	(Plate 16, Fig. 39)
Dimensions:	20x20 cm.
Type of Pattern:	Pattern with leaves
Geometry of Module:	Centralized asymmetrical
Motifs:	Tulips, penç motifs, other small flowers, saz leaves and smaller leaves.
Organization of the Motifs:	<p>Center; a large green curving saz leaf decorated with a sprig of small white petaled flowers with yellow spots and a blue center is placed diagonally across the tile, constituting the principal motif of the design. Blue and yellow tulips, penç motifs, smaller flowers and little leaves are placed asymmetrically around the main saz leaf.</p> <p>Lateral sides; decorated by halves of one bud in blue and yellow</p> <p>Upper and lower sides; adorned by two halves of buds in blue and yellow</p> <p>Top left, bottom left and right corners; are occupied by quarters of four petaled flowers in yellow and blue</p> <p>Top right corner; presents a quarter of a different type of flower in blue and yellow</p>
Number of Modules to Complete Pattern:	General pattern is complete on one tile, secondary and joining elements are completed over four tiles forming a square
Arrangement:	Organized to form a square panel with a border
Places of Use:	
Present Location:	Bardo Museum, Department of Islamic Arts, Tunis.
Source:	Photographed by myself in the Bardo National Museum, Department of Islamic Arts Tunis, 1984
Other Buildings in which Tiles are Used:	

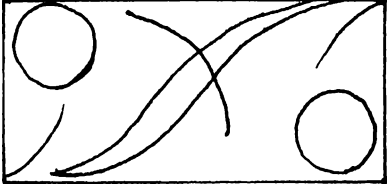


Materials and Technique:	Body:	clay
	Glaze:	opaque, shiny, cream-white
	Decoration:	overglaze
	Colors:	blue, green, dark-yellow.
Workshop:	Probably Qallaline	
Date:		

5.1.1.4.1. (b)	(Plate 16 fig. 40)
Dimensions:	15x15 cm
Type of Pattern:	Pattern with leaves
Geometry of Module:	Centralized asymmetrical
Motifs:	Large saz leaf accompanied by smaller leaves, tulips and flowered sprigs.
Organization of the Motifs:	Center; the principal motif placed diagonally across the tile is a large green saz leaf decorated with a white blue and yellow tulip like flower. Lateral sides; a small yellow and blue saz leaf, and a twig of small dark blue leaves can be seen respectively on the right and left
	Upper and left sides; two halves of small dark blue and orange flowers can also be seen as joining elements
	Corners; the tip of the large saz leaf and a tulip motif fill respectively the upper left and right upper corners and quarters of eight petaled rosettes fill in the lower ones.
Number of Modules to Complete Pattern:	The principal pattern is completed over one tile secondary joining elements are completed over four tiles.
Arrangement:	
Places of Use:	
Present Location:	Paris, private collection
Source:	Louhichi A., " La Ceramique de Qallaline" in Couleurs de la Tunisie. Paris, 1994 taken from (Loviconi A. et D.1994, p. 118)
Other Buildings in which these Tiles are Used:	
Materials and Technique:	Body: clay Glaze: opaque, shiny, cream-white Decoration: overglaze Colors: dark-blue, green, yellow over cream- white
Workshop:	Qallaline
Date:	18th century (Loviconi A. and D., 1994, p. 118)

5.1.1.4.2. (a)	(Plate 18, Fig. 45)
Dimensions:	15x15 cm.
Type of Pattern:	Pattern with leaves
Geometry of Module:	Centralized, diagonally symmetrical
Motifs:	Leaves and stylised abstract flowers
Arrangement of the Motifs:	Center; the principal motif is a yellow and green astract floral element diagonally placed at the center, and flanked by two blue and white leaves curling inwards.
	Upper right corner; contains a green floral element
	Lower left corner; occupied by a penc motif with alternating blue and yellow petals connected to a yellow flower
	Upper right corners; occupied by the tips of two blue and yellow palmettes springing from the yellow central flower
Number of Modules to Complete Pattern:	The principal patern is completed over four tiles forming a square
Arrangement:	Used as panels or borders
Present Location:	Museum of Sidi Kassem al-Jalisi, Tunis
Source:	Louhichi A., " La Ceramique de Qallaline" in Couleurs de la Tunisie. Paris, 1995
Other buildings in which these Tiles are Used:	
Materials and Technique:	Body: Clay Glaze: opaque tin glaze, cream-white Decoration: overglaze painting Colors: blue, yellow, green over white
Workshop;	Qallaline
Date:	18th century

5.1.1.5.1. (a)	(Plate 20, Fig. 50)
Dimensions:	12x24 cm.
Type of Pattern:	Pattern with flower and leaves
Geometry of Module:	Centralized with symmetry on the vertical axis
Organization of Motifs on tile:	Center; large, blue and orange petaled penç motif is flanked by two dark blue saz leaves
	Lateral Sides; Halves of penç motifs form joining elements
	Upper and Lower Sides; two greenish tulips
Number of Modules to Complete Pattern:	The principal pattern is complete over four tiles forming a square
Arrangement:	Used as border tiles
Places of Use:	
Present Location:	Bardo Museum, Department of Islamic Arts, Tunis.
Source:	Photographed by myself in the Bardo National Museum, Department of Islamic Arts Tunis. 1984
Other buildings in which Tiles are Used:	
Materials and Technique:	<div>Body: clay</div> <div>Glaze: opaque, shiny cream-white</div> <div>Decoration: overglaze</div> <div>Colours: dark-blue, green, orange-yellow.</div>
Workshop:	Probably Qallaline
Date:	

5.1.1.5.2. (a)	(Plate 21 fig. 52)
Dimensions:	12x24 cm.
Type of Pattern:	Pattern with flower and leaves
Geometry of Module	Centralized asymmetrical
Motifs:	Carnations and saz leaves.
Organization of the Motifs:	Center; the central motif is a large white saz leaf placed diagonally on the dark blue surface of the rectangular tile while another smaller saz leaf crosses it.
	Sides; two carnations mark the two lateral extremities of the tile.
Number of Modules to Complete Pattern:	The principal pattern is completed over two tiles
Arrangement:	Probably used as border tiles.
Places of Use:	Private houses
Present Location:	Bardo Museum, Department of Islamic Arts, Tunis.
Source:	Photographed by myself in the Bardo National Museum, Department of Islamic Arts Tunis. 1984
Other Buildings in which In these Tiles are Used:	-Dar Chahed or Dar Hammouda Pacha, Tunis. the kbu of the principal guest room. (Revault, 1967, fig.105)
Materials and Technique:	Body: earthenware Glaze: opaque, shiny cream-white Decoration: overglaze Colors: dark-blue, green.
Workshop:	Probably Qallaline
Date:	Used in 18th century buildings

5.2.1.1.1 (a)

Dimensions:

Inventory no:

(PL.23 Fig.57)

c.a. 79x159 cm., single tile: 15x15cm
508

Type of Panel:

Panel with Architectural Motif and
Inscriptions

Geometry of Composition:

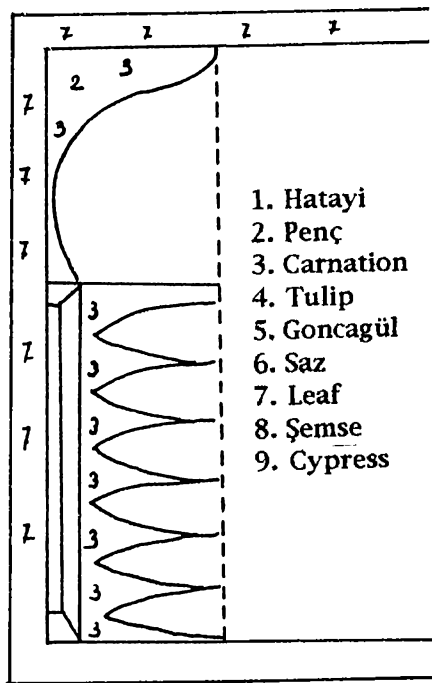
Centralized, with symmetry on the vertical
axis

Motifs:

Large pointed horseshoe arch carried by half
columns, inscriptions, domed building with
minarets, small penç motifs, leaves and
carnations

Organization of the Motifs:

Frame; the composition is framed by a thin dark
green border with small white and yellow
flowers and spiky leaves on intertwined stems,



Arches, and Columns; a yellow pointed
horseshoe arch with white scallops, rests
partially the yellow and dark blue stepped
capitals of dark blue columns with yellow and
white fluting, supported by yellow and blue
stepped bases.

Spandrels; the spandrels between the frame
and arch are decorated with carnations, penç
motifs and leaves on white stems with white
petals, yellow and green centers, all over a dark
blue back ground.

Motif Inside Arch; the space inside the arch
occupied by a building with a pointed central
blue dome bearing a yellow alem on both
sides of which flutters two green sancaks. On
both sides of the dome are seen smaller domes
and two minarets with pointed roofs and double
balconies one yellow with green balconies the
other green with yellow balconies, as well as two
flower sprigs with yellow petals

Motifs Between Columns: a thin yellow
rectangular frame as high as the columns
delimits the space between them.
In the frame, on a dark blue background, six
white rectangular cartouches with yellow
frames and multilobed pointed ends bear black
inscriptions, the lobes of which are enhanced in
yellow. The blue spaces between the tips of the
cartouches are decorated with yellow and white
petaled carnations

Number of Tiles to Complete Composition:	5x10 tiles
Arrangement:	These panels are thought to have been used at the entrance of houses (Jones, 1978)
Present Location:	Bardo Museum, Department of Islamic Arts, Tunis.
Source:	Photographed by myself in the Bardo National Museum, Department of Islamic Arts, Tunis 1984
Places of Use:	Entrance of Houses.
Other buildings in which these Panels were Used:	Unknown
Materials and Techniques:	<div>Body: clay</div> <div>Glaze: opaque tin glaze, cream white</div> <div>Decoration: overglaze painting</div> <div>Colors: dark yellow, dark green, dark blue, black over cream-white glaze.</div>
Workshop:	Kallaline.
Craftsman:	El-Khimari
Date of Production:	18th century

5.2.1.1.1 (b)	(PL24 Fig.58)
Dimensions:	c.a. 79x159 cm., single tile: 15x15cm.
Inventory no:	507.
Type of Panel:	Panel with Architectural Motif and Inscriptions
Geometry of Composition:	Centralized with symmetry on the vertical axis
Motifs:	Same as Cat. 5.2.1.1.(a)
Organization of the Motifs:	Same as Cat. 5.2.1.1.(a)
Number of Tiles to Complete Composition:	5x10 tiles
Arrangement:	These panels are thought to have been used at the entrance of houses(Jones 1978)
Places of Use:	Private buildings
Present Location:	Bardo National Museum, Department of Islamic Arts, Tunis.
Source:	Photographed by myself in the Bardo National Museum, Department of Islamic Arts, Tunis.1984
Other Buildings in which these Panels were Used:	
Materials and techniques:	<div> <div>Body:</div> <div>Glaze:</div> <div>Decoration:</div> <div>Colors:</div> </div> <div> <div>clay</div> <div>opaque tin glaze, cream white</div> <div>overglaze painting</div> <div>dark yellow, dark green, dark blue, black over cream-white glaze</div> </div>
Workshop:	Kallaline.(Jones 1978)
Craftsman:	El-Khimari
Date:	18th century

5.2.1.1.1(c)	(PL.25 Fig.59)
Dimensions:	c.a. 79x159 cm., single tile 15x15cm
Type of Panel:	Panel with Architectural Motif and Inscriptions
Geometry of Composition:	Centralized, with symmetry on the vertical axis
Motifs:	Same as Cats. 5.2.1.1.(a),(b) except this time the building on which the central dome rests is shown with two minbars in it and the inscriptions are written in white over a dark blue background and the spaces between the tips of the cartouche are yellow instead of blue as had been seen in the previous panels
Organization of the Motifs;	same as in Cats. 5.2.1.1.(a),(b)
Number of Tiles to Complete Composition:	5x10 tiles
Arrangement:	These panels are thought to have been used at the entrance of houses
Places of Use:	Inner courts, guest rooms, reception rooms (Revault 1971)
Present Location:	Bardo National Museum. Department of Islamic Arts, Tunis
Source:	Photographed by myself in the Bardo National Museum, Tunis 1984
Other Buildings in these Panels were Used:	
Materials and Techniques:	<div>Body: clay</div> <div>Glaze: opaque tin glaze, cream white</div> <div>Decoration: overglaze painting</div> <div>Colours: dark yellow, dark green, dark blue, black over cream-white glaze.</div>
Workshop:	Kallaline (Jones, 1978)
Craftsman:	El-Khimari
Date:	18th century

5.2.1.1.2.(a)

Dimensions:

(PL.26 Fig.60)

c.a. 79 x 159 cm., single tile:15x15cm

Inventory no:

Type of Panel:

Panel with Architectural Motifs and Flowered Vases

Geometry of Composition:

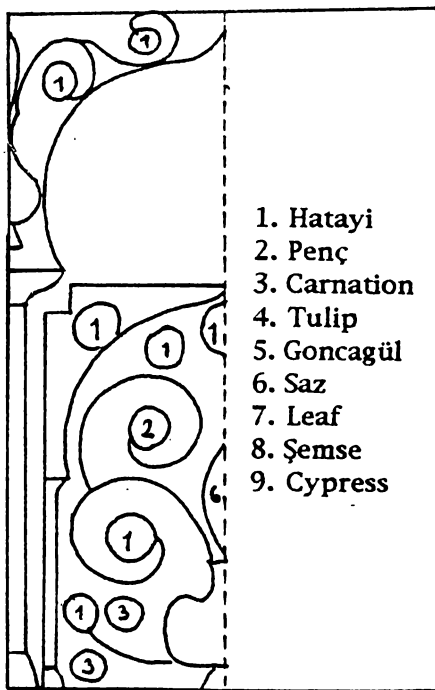
Centralized, symmetrical on the vertical axis

Motifs:

Large pointed horse shoe arch and a smaller one carried both by half columns, domed building with minarets various hatayi, çark-ı-felek, motifs carnations, saz leaves and volutes coming out of a vase

Organization of the Motifs:

Frame; a thin frame formed by narrow black tiles form a border around the panel



Arches and Columns; a large pointed horseshoe arch with black and white voussoirs rests on two green, half columns with a yellow capital of leaf like appearance and dark blue bases with a half yellow and white flowers. A second, smaller, pointed horseshoe arch fills in the space between the columns of the larger arch and stands on small thin whole columns with smaller yellow capitals and yellow bases.

Spandrels of Large Arch; the of the larger arch consist of white scrolls with various white yellow and green or goncagül motifs flowing out over a blue background from two narrow yellow half vases with blue and green scallops

Spandrels of Small Arch; a large hatayi flower with yellow and pistachio green petals and small leaves fills in each spandrel over a dark blue background

Motif Inside Large Arch; a building with a gray and black spotted central dome and three arched levels in green and has eight minarets, four on each side. on both sides of the alem topping the dome flutter green sancaks.

	<p><i>Motif Inside Small Arch</i>; out of a yellow narrow necked vase with dark blue comes out vertically a large central green saz leaf decorated with a small sprig of flowers topped by a large hatayi motif. on either side of the saz leaves two scrolls upwards bearing çark-i-felek, hatayi, goncagül and carnation motifs in yellow dark blue and green</p>	
Number of Tiles to Complete Composition:	5x10 tiles	
Arrangement:	Usually placed on walls next to similar or other types of picture panels, either forming a single row or a double row on wall surfaces. The panels are usually separated from one another by frames or borders of tiles with repetitive patterns.	
Places of Use:	Inner courts, reception rooms, guest rooms	
Present Location:	Dar Hussein, inner court, Place du Ksar, Tunis.(Presently the National Institute of Art and Archaeology).	
Source:	Photographed by myself in the National Institute of Art and Archaeology, Tunis 1984	
Other Buildings in which these Panels were Used:	—	
Materials and Techniques	Body:	clay
	Glaze:	opaque tin glaze, cream-white
	Decoration:	overglaze.
	Colors:	creamy-white, dark yellow, green, pistachio green, dark blue, black
Workshop:	Kallaline.	
Craftsman:		
Date:	18th century (Revault, 1971)	

5.2.1.1.2.(b)	(PL.27 Fig.61)
Dimensions:	c.a. 111 x 175 cm., single tile: 15x15cm.
Inventory no:	C.M. 451
Type of Panel;	Panel with Architectural Motif and Flowered Vase
Geometry of Composition:	Centralized with symmetry on the vertical axis
Motifs:	Same as Cat: 5.2.1.2.(a)
Organization of the Motifs:	Same as Cat: 5.2.1.2.(a) except the color scheme is much more dominated by yellow <i>Birds</i> have been added to the flowered scrolls inside the smaller arch
Number of Tiles to Complete the Composition:	7 x 11 tiles
Arrangement:	Usually placed on walls next to similar or other types of picture panels, either forming a single row or a double row on wall surfaces. The panels are usually separated from one another by frames or borders of tiles with repetitive patterns.
Places of Use:	Palaces, private houses, shrines.
Present Location:	Bardo National Museum, Department of Islamic Arts
Source:	Photographed by myself in the Bardo National Museum, Department of Islamic Arts, Tunis 1984
Other buildings in which these Panels were used:	Dar Hussein, Tunis (Revault, 1971)
Materials and Techniques:	Body: clay Decoration: overglaze. Colors: creamy-white, dark yellow, green, dark blue, black.
Workshop:	Probably Kallaline
Craftsman:	Unknown.
Date:	Probably 18th century, date of construction of Dar Hussein.(Revault 1971)

5.2.1.1.2.(c)	(PL.28 Fig.62)
Inventory no:	
Dimensions:	c.a. 79 x 159 cm.
Type of Panel:	Panel with Architectural Motif and Flowered Vase
Geometry of Composition:	Centralized, with symmetry on the vertical axis
Motifs:	Same as Cats: 5.2.1.2. (a)
Organization of the motifs:	Same as Cat. 5.2.1.2.(a) The color scheme is more dominated by greens
Number of Tiles to Complete Composition:	5 x10 tiles
Arrangement:	Usually placed on walls next to similar or other types of picture panels, either forming a single row or a double row on wall surfaces. The panels are usually separated from one another by frames or borders of tiles with repetitive patterns.
Places of Use:	Palaces, public buildings, shrines
Present Location:	Museum of Sidi Kacem al Zellizi, Tunis.
Source:	Photographed by myself in the Museum of Sidi Kacem al-Zellizi, Tunis, 1984
Other Buildings in which these Tiles were Used:	Dar Hussein, Tunis (Revault 1971)
Materials and Techniques:	<div>Body: clay</div> <div>Glaze: opaque tin glaze, cream white</div> <div>Decoration: overglaze painting</div> <div>Colors: creamy-white, dark yellow, green, dark blue, black.</div>
Workshop:	Kallaline
Craftsman:	
Date:	18th century

5.2.1.1.2.(d)
Dimensions:
Inventory no:

(PL30 Fig.65)
c.a. 95 x 175 cm.

Type of Panel:

Panel with Architectural Motif and
Flowered vase

Geometry of Composition:

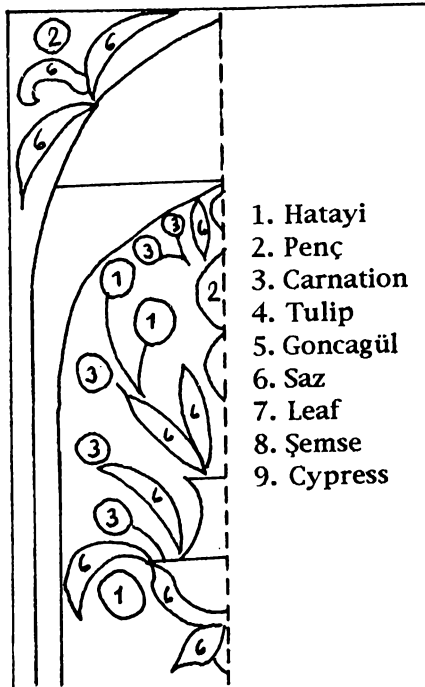
Centralized, with symmetry on the vertical
axis

Motifs:

A large pointed arch and a smaller pointed
horseshoe arch on full columns, a domed
building with minarets, hatayi and penç
motifs, carnations and saz leaves
birds and a vase with a narrow neck.

Organization of the motifs:

Frame;



Arches and Columns; a large thin black
pointed arch with green and yellow
scallop contains a smaller yellow pointed
horseshoe arch resting on thin yellow
columns with green bases and capitals

Spandrels of Large Arch; the spandrels
are occupied by green spiky leaves and
yellow petaled flowers

Spandrels of Small Arch; decorated
with yellow bird figures with green wings

Motifs Inside Large Arch; a green
domed building with two levels flanked by
two fluted minarets with green and yellow
pointed roofs and a striped green and
yellow sancak on either side.

Motifs Inside small Arch; a : large
yellow and green narrow necked vase
formed partially by leaves contains a large
bouquet composed of saz leaves, carnations,
penç and hatayi motifs

Number of Tiles to
Complete Composition:

6 x 11 tiles

Arrangement:

Probably same as Cat. 5.2.1.2.(a.b.c.)

Places of Use:

"" "" ""

Present Location:	Bardo National Museum, Department of Islamic Arts, Tunis.	
Source:	Photographed by myself in the Bardo National Museum, Department of Islamic Arts, Tunis, 1984	
Other Buildings in which These Panels are Used:		
Materials and Techniques:	Body:	clay
	Glaze:	opaque, tinglaze cream-white
	Decoration:	overglaze
	Colors:	creamy-white, dark yellow, green, black.
Workshop:	Probably Kallaline	
Craftsman:		
Date:		

5.2.1.1.2 (e)

Dimensions:

(PL.31 Fig.66)

c.a. 75 x 143.4 cm.

Type of Panel;

Panels with Architectural Motifs and Pulpits

Geometry of Composition:

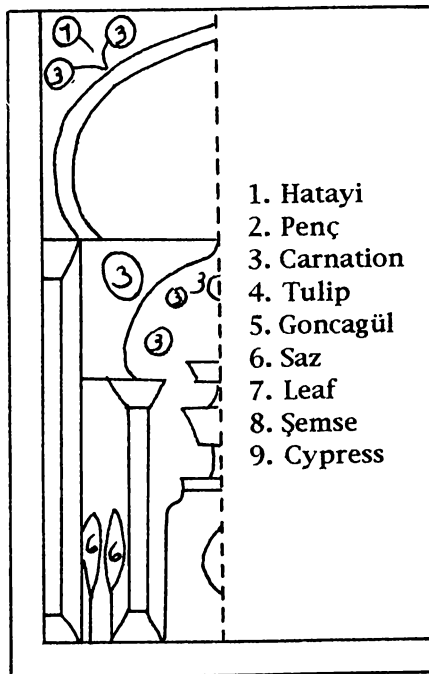
Centralized. with symmetry on the vertical axis

Motifs:

A large pointed horseshoe arch on half columns and a smaller one on full columns, a pulpit with a flowered vase a domed building with minarets, carnations leaves cyprus trees and small birds

Organization of the Motifs:

Frame; the composition is framed by a thin dark green border with small white and yellow flowers and spiky leaves on intertwined stems



Arches and Columns; a yellow pointed horseshoe arch with white scallops, rests partially on the pistachio green capitals of dark blue columns with yellow and white fluting supported by dark blue stepped bases. A smaller yellow pointed arch contained within this large arch rests on two full blue columns with pistachio green capitals and bases.

Spandrels of Large Arch; same as spandrels in Cat. 5.2.1.3.(a)

Spandrels of Small Arch; hold large yellow petaled carnations with white and yellow leaves over a blue background

Motifs Inside Large Arch; a building with a pointed central dome in blue and darker dots, on either side are placed smaller domes, green minarets with pointed roofs and double in yellow, flower sprigs rise on either dome

Motifs Inside Small Arch; two thin blue columns with green bases without capitals uphold a pulpit on which figures a large wide container with small birds on either side and a symmetrical bouquet with carnations and other small flowers filling it. Two green cyprus trees with small crescents are placed on either side of the pulpit

Number of Tiles to Complete Composition:	5 x 9.5 tiles, this panel presents tiles which are irregular in size six rectangular tiles have been used alongside the square ones; three in the bottom row and three in the fourth row from the top	
Arrangement;	These panels are situated on either side of the entrance to the Shrine of Sidi Mahres	
Paces of Use:	This type of pane can be used indifferently in palaces in private dwellings and public monuments	
Present Location:	Entrance of the shrine of Sidi Mahres	
Source:	Photographed by myself in Sidi Mahres, Tunis, 1984	
Other Buildings in which these Panels are Used:		
Materials and Techniques:	Body:	clay
	Glaze:	opaque tin glaze cream-white
	Decoration:	overglaze
	Colors:	creamy-white, dark yellow, green, dark blue, black.
Workshop:	Probably Kallaline	
Craftsman:	Could be El Khimari	
Date:	18th century	

5.2.1.1.2 (f) Dimensions:	(PL.32 Fig.67) c.a. 75 x 143.3
Type of Panel:	Panel with Architectural Motif and Pulpit
Geometry of Panel:	Centralized. with symmetry on the vertical axis
Motifs :	Same as in 5.2.1.3(a) except for very small modifications in details; two vases stand on the pulpit instead of one, the number of leaves under the pulpit have been reduced
Organization of the Motifs:	Same as 5.2.1.3. (a) except the upper side of the green frame of the panel has been removed
Number of Tiles to Complete Composition:	5 x 9.5 tiles, this panel presents tiles which are irregular in size six rectangular tiles have been used alongside the square ones; three in the bottom row and three in the third row from the top also the five tiles at the top of the panel have been cut in half
Arrangement:	This panel has been arranged at the entrance of the Shrine of Sidi Mahres
Places of Use:	This type of pane can be used indifferently in palaces in private dwellings and public monuments
Present Location:	Entrance of the Shrine of Sidi Mahres, Tunis
Source:	Photographed by myself in Sidi Mahres , Tunis 1984
Other Buildings in which these Tiles are Used :	
Materials and Techniques:	<div> <div>Body:</div> <div>Glaze:</div> <div>Decoration:</div> <div>Colors:</div> </div> <div> <div>clay</div> <div>Opaque tin glaze. cream-white</div> <div>overglaze painting</div> <div>yellow green blue black over cream white</div> </div>
Workshop:	Kallaline
Craftsman:	Probably El-Khimari
Date of Production:	18th century

5.2.1.1.2 (g)

Dimensions:

Type of Panel:

Geometry of Composition:

Motifs:

Organization of the Motifs:

(PL.34 Fig.69)

c.a. 79 x 144 cm

Panel with Architectural Motif and twin Arched Pavilions

Centralized with symmetry on the vertical axis

Large horseshoe arch, a pavilion with two smaller pointed and lobed horseshoe on columns, a domed building with minarets şemse, penç, carnation and hatayi flowers, scrolls and cyprus trees

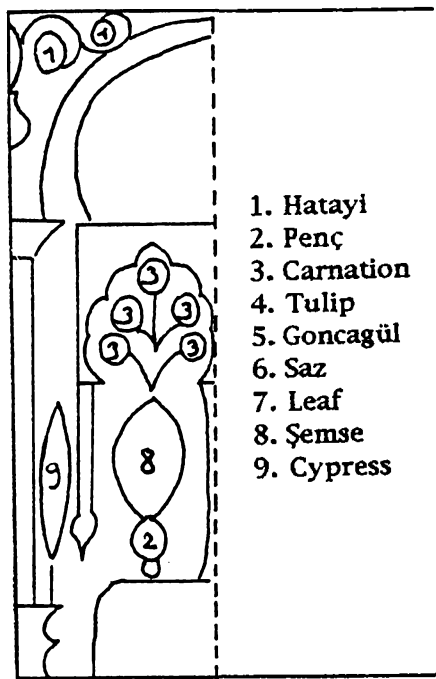
Frame; a thin border of narrow black tiles frames the panel

Arches and Columns; a large horseshoe arch with black and white voussoirs rests on dark blue capitals of green and white fluted half columns on dark green bases

Spandrels; the spandrels between the frame and large arch are decorated with white scrolls and white and yellow petaled hatayi flowers coming out of narrow necked vases

Motifs Inside Arch; a domed building with three levels in dark blue and ochre yellow surrounded by six minarets and two green sancaks

Motifs between Columns; a pavilion with twin, lobed, pointed horseshoe arches supported by a green central column without a capital and two side columns which are minarets turned upside down. Each twin arch is decorated by a minaret connected to a penç then to a şemse from which stems a bouquet of carnations. Cyprus trees and various little leaves and flowers are placed here and there



Number of tiles to Complete composition:

Arrangement

Places of Use:

5 x 10 tiles

Palaces, private dwellings and shrines

Present Location:	Bardo National Museum, Department of Islamic Arts, Tunis.	
Source:	Photographed by myself in the Bardo National Museum ,Department of Islamic Arts, Tunis 1984	
Other Buildings in which These Tiles are Used:		
Materials and Techniques:	Body:	Clay
	Glaze:	Opaque tin glaze cream-white
	Decoration:	overglaze
	Colors:	creamy-white, dark yellow, green and dark blue.
Workshop:	Kallaline	
Craftsman:		
Date of Production:		

5.2.1.1.2 (h)
Dimensions:
Inventory no:

(PL 35 Fig.70)
c.a. 95 x 175
448

Type of Panel:

Panels with Architectural Motifs and Twin
Arched Pavilions

Geometry of Composition:

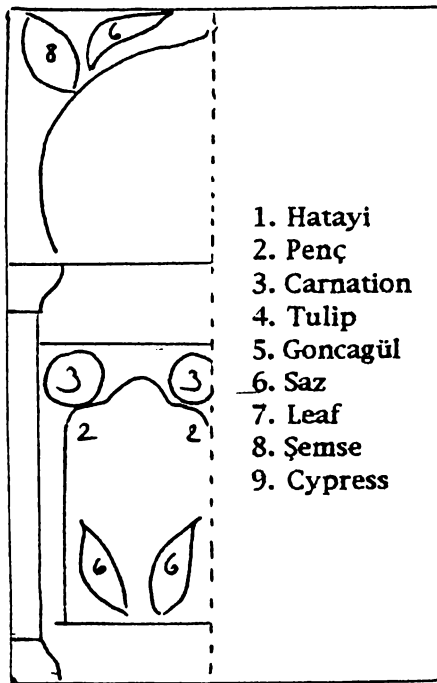
Centralized, with symmetry on the vertical
axis

Motifs:

A large pointed horseshoe arch on half
columns, smaller twin arches, a domed
building with minarets, two vases and two
lions chained to a tree, carnations and
various leaves

Organization of the Motifs:

Arches and Columns; a large pointed
yellow arch rests on two large white half
columns with capitals and bases decorated
with dark blue green and yellow stripes



Spandrels; the spandrels are decorated by
an abstract oval medallion like element in
green and yellow, half bowls and green
leaves. over a white background

Motif Inside Arch; a building with a
large green central dome and five smaller
ones, thin yellow minarets with pointed
roofs, two green sandals and two yellow
bids on either side of the dome. two of the
five openings in the building show two
small green domes with crescents and two
other openings are filled with larger
individual crescents with inscriptions over
them

Motif between Columns; under a row of
small arches, yellow twin pointed arches
stand on thin columns with green bases
and capitals, inside each one of them is
placed a narrow necked green and yellow
vases with flower sprigs and green leaves
all around. Below the vases, two yellow and
black spotted lions are chained to a
spherical fruit tree

Number of Tiles
to Complete Composition:

6 x 11

Arrangement:

Places of Use:

Present Location; Bardo National Museum, Department of Islamic Arts, Tunis

Source: Photographed by myself in the Bardo National Museum, Tunis, 1984

Other Buildings in which these Tiles were Used:

Materials and Techniques:	Body:	clay
	Glaze:	opaque tin glaze cream-white
	Decoration:	overglaze painting
	Colors:	yellow green black over white

Workshop: Probably Kallaline

Craftsman:

Date:

Places of Use:

Present Location; Bardo National Museum, Department of Islamic Arts, Tunis

Source: Photographed by myself in the Bardo National Museum, Tunis, 1984

Other Buildings in which these Tiles were Used:

Materials and Techniques:	Body:	clay
	Glaze:	opaque tin glaze cream-white
	Decoration:	overglaze painting
	Colors:	yellow green black over white

Workshop: Probably Kallaline

Craftsman:

Date:

5.2.1.2. (a)
Dimensions:
Inventory no:

(PL36 Fig.71)
c.a. 79 x 128 cm.
C.M. 521.

Type of Panel:

Panel with Floral Motifs and Twin Arched Pavilions

Geometry of Composition;

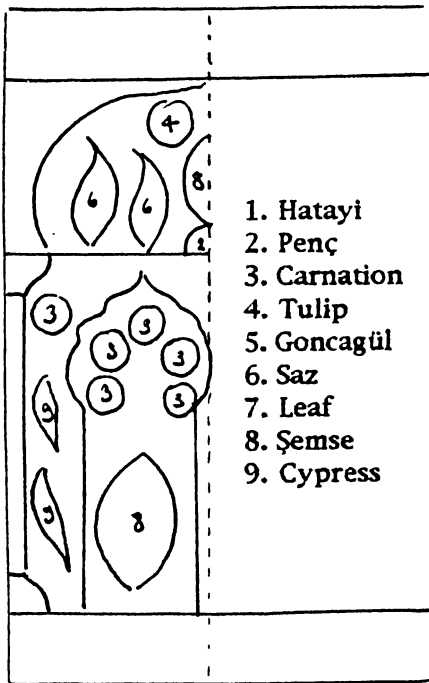
Centralized with symmetry on the vertical axis

Motifs:

Pointed arch on columns with bases and capitals, a pavilion with pointed lobe twin arches şemse and penç motifs, carnations, flower bouquets with carnations, saz leaves, cyprus trees

Organization of the Motifs:

Borders; dark green borders decorated with volutes and hatayi motifs and saz leaves decorate the upper and lower ends the panel



Arches and Columns; a large dark blue arch with yellow and white scallops rests on two yellow columns with green capitals and dark blue bases, another pointed lobbed arch in dark yellow and dark blue is placed within the main arch

Spandrels; on a dark blue background be seen carnations with dark yellow petals with white contours flanked by dark saz leaves

Motif inside Arch; a large şemse motif in green with a yellow border and dark blue petals stands on half a penç motif. two dark green saz leaves and take place on each side of the şemse medallion

Motif between Columns; a dark green pavilion with lobed and pointed twin arches resting on one large central in dark blue with green bases and capitals and two thinner columns in dark blue. The inside of the twin arches are decorated by şemse medallions connected to a flower bouquet with carnations. Small cyprus trees with crescents are placed around the pavilion

Number of Tiles to
Complete Composition:

5 x 8 tiles

Arrangement:

Places of use:

Other Buildings in which
these panels were Used:

Materials and Techniques:

Body:	clay
Glaze:	opaque tin glaze, cream white
Decoration:	overglaze painting
Colors:	creamy-white, dark yellow, dark green, light green, dark blue.

Workshop: probably Kallaline

Craftsman:

Date

5.2.1.3. (a)	(PL28 Fig.73)
Dimensions:	c.a. 95 x 159 cm., single tile: 15 x 15
Type of Panel:	Panel with Flowered Vase
Geometry of Composition:	Centralized, with symmetry on the vertical axis
Motifs:	A Large arch on half columns, large scrolls various hatayi, penç and carnation motifs, a large vase
Organization of motifs:	<p><i>Frame</i>; on a thin dark blue border have been placed alternating brown and yellow diamond shapes that go all around the panel</p> <p><i>Arches and Columns</i>; a large horseshoe arch with white and black voussoirs rests on half columns with green dark yellow and white patterns on a dark blue background. The capitals and bases are formed by dark blue leaves</p> <p><i>Spandrels</i>; on a white background are placed a series of curling green leaves intermingled with yellow and blue petaled carnations</p> <p><i>Motifs Inside the Arch</i>; a large narrow necked vase with blue and yellow scallops stands on a decorative base the neck and foot of the vase are formed with dark blue leaves. Dark blue scrolls burst out of the vase and are intermingled with different kinds of penç, goncagül and hatayi and carnation motifs with blue yellow and green petals</p>
Number of Tiles to Complete Composition:	6 x 10 tiles
Arrangement:	Decorates one the inner rooms on the ground floor in Dar Hussein
Places of Use:	Public and private dwellings
Present Location:	Dar Hussein, Pace du Ksar, Tunis

Other Buildings in which
these Panels were Used:

Dar Zaouche, in the central alcove of the
guest room, (Revault 1971) The shrine of
Sidi Ali Azzouz in Tunis source; (see fig)

Materials and Techniques:

Body: clay
Glaze: opaque tin glaze cream
white
Decoration: overglaze painting
Colors: creamy-white, dark yellow,
dark green, dark blue,
black

Workshop:

Probably Kallaline

Craftsman:

Date of Production:

5.2.1.3. (b)	(PL. Fig.74)
Dimensions;	c.a. 79 x 159 cm.
Type of Panel:	Panel with Flowered Vase
Geometry of Composition:	Centralized with symmetry on the vertical axis
Motifs:	A large pointed horseshoe arch on half columns with capitals and bases. A large narrow necked vase, hatayi, penç, şemse motifs and saz leaves.
Arrangement of the Motifs:	<p>Frame; a black border made of narrow rectangular tiles frames the panel</p> <p>Arches and Columns; a pointed yellow horseshoe arch decorated with small black and white flowers stands on two fluted half columns colored in wide horizontal stripes in blue, green and yellow, with green capitals and bases</p> <p>Spandrels; on a green background are painted white leaves and flowers with yellow centers and blue dots</p> <p>Motifs inside Arch; from a large narrow necked, scalloped vase in yellow, green and dark blue, come out various green and blue leaves and flower motifs filling the space in the arch and between the columns</p>
Number of Tiles to Complete Composition:	5 x 10 tiles
Arrangement:	Panel decorating the walls of the inner court of a private dwelling in Tunis
Places of Use :	Private dwellings and public buildings such as shrines
Present Location:	Dar Azziza Othmana, central court, Rue Mbazaa, Tunis.

Other Buildings where these
Panels were Used:

- Entrance of the shrine of Sidi Mahres
(seen by myself in 1984)
- Dar Hussein, central court, Tunis.
(Revault, 1971.)
- Dar Othman, Tunis. Inside the driba
all around the wall opposite the door.
(Revault,1967)

Materials and Techniques:

Body:	clay
Decoration:	overglaze
Colors:	creamy-white, dark yellow, light green, light blue- green, light cobalt blue, black

Workshop:	Probably Kallaline
Craftsman:	Probably El-Khimari
Date of Production:	18th century

5.2.1.3. (c)	(PL.39 Fig.75)
Dimensions:	c.a. 79 x 159
Type of Panel:	Panels with Flowered Vases
Geometry of Composition:	Centralized, with symmetry on the vertical axis
Motifs:	Large horseshoe arch resting on columns, a fountain with two basins, hatayi, penç, şemse and carnation motifs. various saz leaves and two birds
Organization of the Motifs:	<p><i>Frame</i>; white border with dark blue leaves alternating with penç motifs in dark blue, white and yellow petals, frames the panel</p> <p><i>Arches and Columns</i>; a large horseshoe arch in pistachio green stands on two dark blue columns with pistachio green capitals and dark green bases</p> <p><i>Spandrels</i>; the area between the border and the large arch is colored in yellow which have been painted dark blue carnations and white leaf patterns</p> <p><i>Motifs inside Arch</i>; the tip of a large şemse motif appears at the edge of the lower border it supports a fountain with scalloped blue and yellow double basins which are connected together with a small white arch with yellow spandrels. Various leaves in dark blue and flowers in yellow and dark blue grow out of the basins and two birds in dark blue with yellow wings face each other at the edge of the upper basin</p>
Arrangement:	-
Places of Use:	
Present Location:	Bardo National Museum, Department of Islamic Arts, Tunis.
Other Buildings in which these Tiles were Used:	

Materials and Techniques:	Body:	clay
	Glaze:	opaque tin glaze white
	Decoration:	overglaze painting
	Colors:	creamy-white, dark yellow, light green, dark green, light blue, dark blue.

Workshop:

Craftsman:

Date of Production:

5.2.1.3 (d) Dimensions:	(PL.40 Fig.76) c.a. 79 x 159
Type of Panel:	Panels with Flowered Vases
Geometry of Composition:	Centralized, with symmetry on the vertical axis
Motifs:	Pointed horseshoe arch on columns fountain, carnations, tulips, penç and şemse motifs, saz leaves cypresses and birds
Organization of the Motifs:	<i>Frames</i> ; a thin black border of narrow black tiles frames the panel <i>Arches and Columns</i> ; a large pointed horseshoe arch with black and white voussoirs rests one half and one full green columns with dark blue capitals and bases <i>Spandrels</i> ; on a dark blue background are placed yellow and white curling leaves and green and yellow tulips with other petaled flowers <i>Motifs inside Arch</i> ; a large şemse medallion placed on the lower side of the panel supports a fountain with yellow and blue scalloped double basins. Flowers such as carnations, penç tulips and various leaves in dark blue yellow and green grow out of the basin. cyprus trees in light blue and darker dots as well as two birds in blue yellow and green stand on both sides of the fountain
Number of Tiles to Complete the Composition:	5 x 10
Arrangement:	Forms one of the panels in a group of five panels decorating one of the walls inside a shrine in Tunis
Places of Use;	Shrines
Present Location:	Shrine of Sidi Ali Azzouz in Tunis
Source:	Photographed by myself in Sidi Ali Azzouz in Tunis 1984
Other Buildings in which these Tiles are Used:	

Materials and Techniques:	Body:	clay
	Glaze:	opaque tin glaze, white
	Decoration:	overglaze
	Colors:	creamy-white, dark yellow, dark green, dark blue, black.
Workshop:		
Craftsman:		
Date of Production:		

5.2.1.3. (e)	(PL.42 Fig.78)
Dimensions:	c.a. 159 x 79 cm. single tile: 15 x 15cm.
Type of Panel:	Panels with Flowered Vases
Geometry of Composition:	Centralized, with symmetry on the vertical axis
Motifs:	An arch on columns, large vase on a pedestal, hatayi motifs and saz leaves
Organization of the Motifs:	<p>Frame; a thin border of narrow black tiles frames the panel</p> <p>Arches and Columns; a pointed lobed arch in yellow and dark blue rests on half columns entirely made from vegetal elements in dark blue</p> <p>Spandrels; over a white background has been painted dark blue scrolls with hatayi motifs and leaves</p> <p>Motifs inside Arch; a large scalloped vase with a narrow neck in dark blue green and yellow stands on a pedestal, dark blue scrolls, dark green saz leaves and various, hatayi motifs in green, yellow and blue grow out of the vase and fill in the panel entirely</p>
Number of tiles to Complete Composition:	5 x 10
Arrangement:	
Present Location:	Museum of Sidi Kacem El Zellizi, Tunis
Source:	Photographed by myself in the Museum of Sidi Kacem El-Zellizi, Tunis 1984
Other Buildings in which these Panels were used:	-Dar Bel Khoja, Tunis. (Revault, 1971)
Materials and Techniques:	<p>Body: clay</p> <p>Glaze: opaque tin glaze cream white</p> <p>Decoration: overglaze painted</p> <p>Colors: creamy-white, dark yellow, dark green, dark blue.</p>

Workshop:

Craftsman:

Date:

5.2.1.3. (f)	(PL.43 Fig.79)
Dimensions:	c.a. 95 x 159 cm. single tile 15 x 15
Type of Panel :	Panels with Flowered Vases
Geometry of Composition:	Centralized with symmetry on the vertical axis
Motifs:	Lobed arch, vase on a pedestal stems with leaves, hatayi flowers and other smaller ones
Organization of the Motifs:	<p>Frame; A thin frame of narrow black tiles surrounds the panel</p> <p>Arches and Columns; a thin undulating yellow line defines a pointed lobbed arch. There are no arches</p> <p>Spandrels; a white surface is decorated by small flowers on blue stems</p> <p>Motifs inside Arch; an orange vase with blue scallops and a green narrow neck stands on a pedestal. A bouquet of unidentifiable flowers in dark blue green and yellow , saz leaves and palmettes in green flow out of the vase and occupy the whole surface of the panel</p>
Arrangement:	Panel decorates the entrance wall to the madrassa Slimaniya alongside other similar ones
Places of Use:	Public Buildings, private dwellings
Present Location:	Madrassa Slimaniya, Tunis
Source:	Photographed by myself in the Madrassa Slimaniya, Tunis. 1984
Other buildings in which these Tiles are Used:	Dar Bokri in the alcove of the reception room. Tunis (Revault 1971)

Materials and Techniques:

Body:	clay
Glaze:	opaque tin glaze, cream white
Decoration:	overglaze painting
Colors:	creamy-white, dark yellow, light bluish green, dark blue.

Workshop:

Craftsman:

Date of Production: Probably 18th century

5.2.1.3. (g)	(PL.44 Fig.80)
Dimensions	95 x 159 cm., single tile 15 x15
Type of Panel:	Panel with Flowered Vases
Geometry of Composition:	Centralized, with symmetry on the vertical axis
Motifs:	Lobed arches, fruit bowl with fruits, roses, carnations, hatayi motifs,tulips large saz leaves.
Organization of the Motifs:	<p><i>Arches and Columns</i>; fragments of a lobed arch in blue and dark yellow can be seen in the upper corners of the panel</p> <p><i>Motifs inside Arch</i>;a large fruit tazza containing various fruits in dark blue, yellow and brown from which also springs a large bouquet of yellow roses, small blue flowers, carnations with yellow blue and brown leaves, and hatayi motifs in the same colors large green saz leaves decorated with flower sprigs also enhance the composition</p>
Number of tiles to Complete Composition:	6 x 10
Arrangement:	
Places of Use:	
Present Location:	Bardo National Museum, Department of Islamic Arts, Tunis.
Source:	Photographed by myself in the Bardo National Museum Tunis 1984
Other Buildings in which these Tile are Used:	
Materials and Techniques:	
Body:	clay
Glaze:	opaque tin glaze white
Decoration:	overglaze painting
Colors:	white, dark yellow, dark green, dark blue, brown.

Workshop:

Craftsman:

Date of Production:

5.2.1.3. (h)	(PL.45 Fig.81)
Dimensions:	63 x 95cm., single tiles 15 x 15cm.
Type of Panel:	Panel with Flowered Vases
Geometry of Composition:	Centralized with symmetry on the vertical axis
Motifs:	A vase, scrolls, hatayi, penç, carnation, tulip motifs and various leaves
Organization of the Motifs	<i>Frame</i> ; a thin border of narrow black tiles frames the panel <i>Motifs inside Frame</i> ; a narrow necked bottle in blue with white and green motifs occupies the lower part of the panels, two symmetrical volutes come out of the vase mingled with blue green and yellow penç, carnation and tulip motifs along various green leaves
Number of tiles to Complete Composition:	6 x 4 tiles
Arrangement:	
Places of Use:	
Present Location:	— Bardo National Museum, Department of Islamic Arts, Tunis
Other Buildings in which these Tiles were used:	
Materials and Techniques:	Body: clay Glaze: opaque, tin glaze, white Decoration: overglaze painting Colors: creamy-white, dark yellow, green, dark blue.
Workshop:	
Craftsman:	
Date:	

5.2.1.4. (a)	(PL.46 Fig.82)
Dimensions:	c.a. 109 x 241 cm., single tile 10 x 10cm
Type of Panel:	Panel with Floral and Animal Figures
Geometry of Composition:	Centralized, with symmetry on the vertical axis
Motifs:	An arch with pillars,a vase , lions , tulips carnations saz leaves volutes.
Organization of the Motifs:	<p><i>Arches and Columns</i>; a large centered arch with black and white voussoirs rests on two pillars of marble imitation in tones of green and brown on black rectangular bases and green capitals with yellow leaves.</p> <p><i>Spandrels</i>; on a dark blue background orange-yellow floral and leafy elements are depicted</p> <p><i>Motifs inside Arch</i>; two white symmetrical volutes with vegetal details are painted over a dark blue and green background. A border formed by a rectangular band bearing white circles with dark blue yellow and green inner patterns separates the volutes from the composition between the pillars</p> <p><i>Motifs between Pillars</i>; a large open vase in blue and white placed on a high mound, is supported on either side by white lions. A multitude of small saz leaves, carnations, tulips coming out of the vase are depicted in blue and yellow over a white background Inside the dark-blue mound holding the vase is shown a white lioness with three cubs.</p>
Number of Tiles to Complete Composition:	10 x 22 tiles
Arrangement:	
Places of Use:	
Present Location:	Bardo National Museum, Department of Islamic Arts, Tunis
Source:	Photographed by myself in the Bardo National Museum, Tunis, 1984

Other Buildings in which
these Tiles were Used:

Materials and Techniques:

Body:	clay
Glaze:	opaque tin glaze white
Decoration:	overglaze painting
Colors:	cream-white, dark yellow, bluish green, dark blue, black.

Workshop:

Craftsman:

Date:

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APPENDIX



Fig.1 [Cat. 5.1.1.1.1. (a)]
 Tunisian tiles, dimensions: single tile; 15 x 15 cm.
 Bardo National Museum, Tunis



Fig.2 Ottoman tile, dimensions: 25 x 25 cm.
 Mosque of Rüstem Paşa, Istanbul.
 (made in Iznik, 16th-17th centuries)



Fig.3 [Cat. 5.1.1.1.1. (a)]
 Tunisian tile, dimensions: 15 x 15 cm.
 Bardo National Museum, Tunis

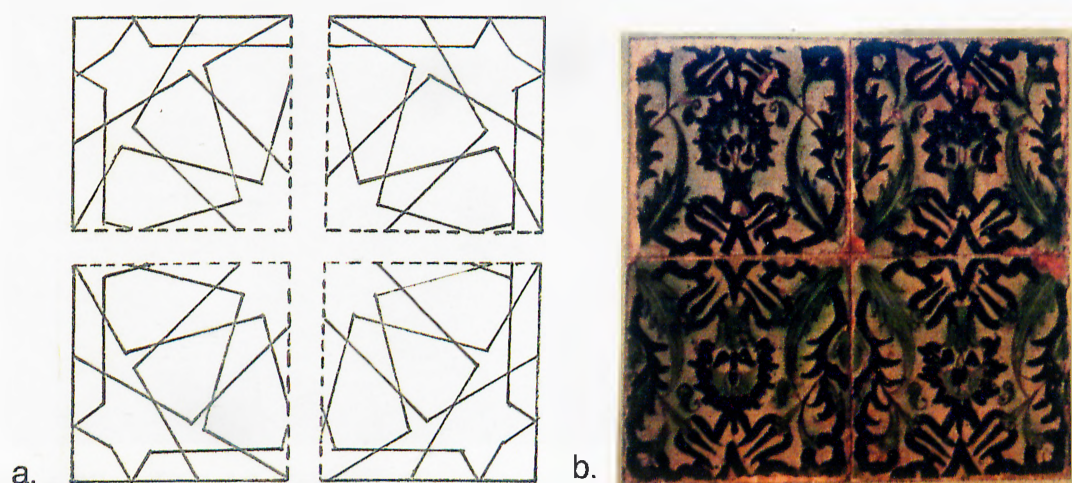


Fig.4 (a) 15th century Tunisian tile patterns, 10x10 cm.
(b) 17th-18th century Tunisian tiles, 15x15 cm.

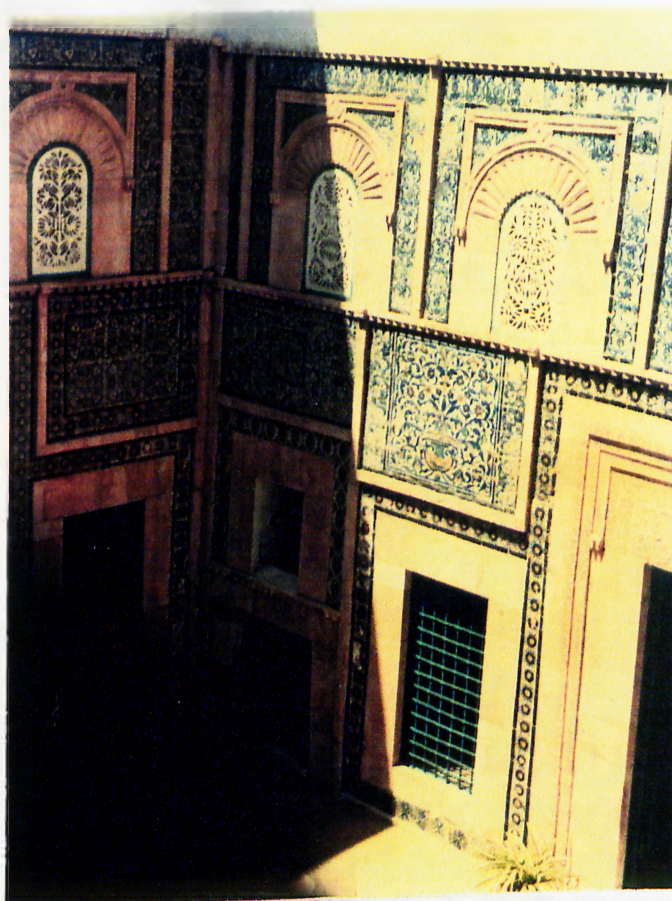


Fig.5 Dar Jellouli, (inner court)
Sfax



Fig.6 [Cat. 5.1.1.1.1. (c)]
Tunisian tiles (upper row), dimensions: single tile; 15 x 15 cm.
Dar Hussein (actual National Institute of Art and Archaeology), Tunis



Fig.7 Ottoman tiles, dimensions: single tile; 15 x 15 cm.
Topkapı Museum, Hırka-i-Serif, Istanbul
(made in Iznik, 16th century)



Fig.8 Ottoman border pattern, Yeni Cami, Istanbul
(made in Iznik, 16th century)

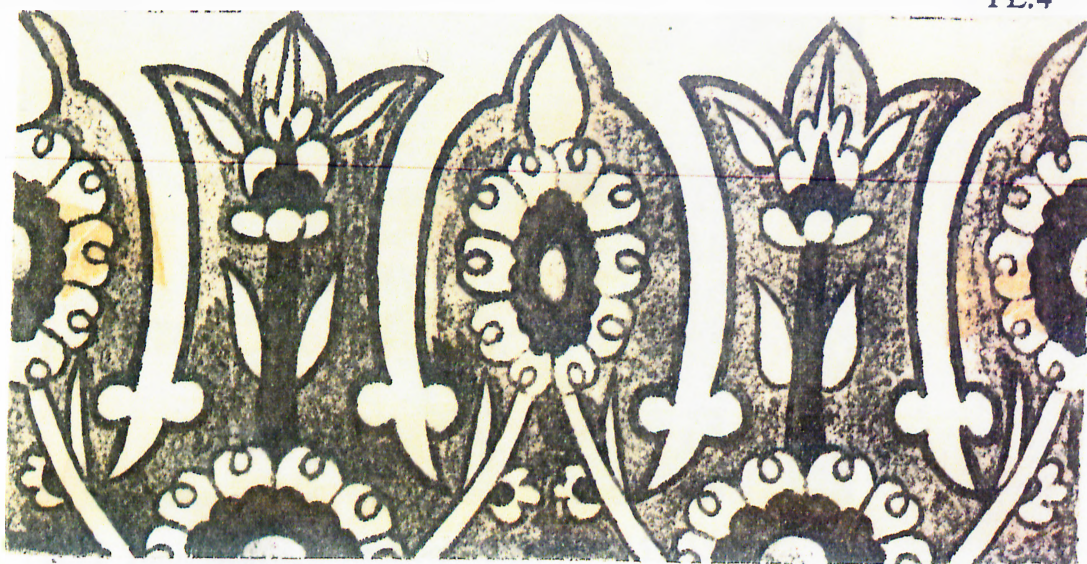


Fig.9 Tunisian tile, dimensions: 12 x 24 cm.
Tunis



Fig.10 Ottoman tiles, dimensions: single tile 25 x 25 cm.
Mosque of Jama Jdid, Tunis, (made in Iznik, end 17th century)



Fig.11 Ottoman tiles, dimensions: single tile; 15 x 15 cm.
Mosque of Eyüp, Istanbul, (made in the 16th century)

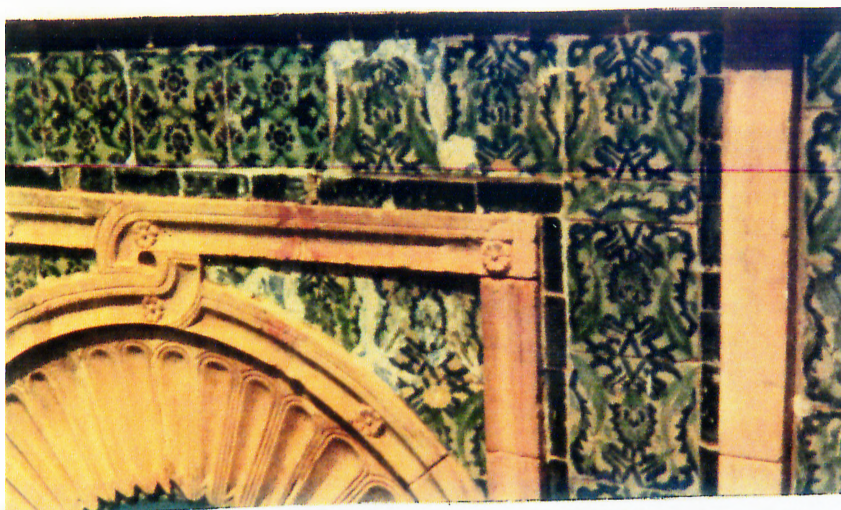


Fig.12 Tunisian tiles, dimensions: single tile ; 15 x 15 cm.
Dar Jellouli, (inner court) Sfax



Fig.13 [Cat. 5.1.1.1.2. (a)]
Tunisian tile, dimensions: 15 x 15 cm.
Madrassa Slimaniya, Tunis

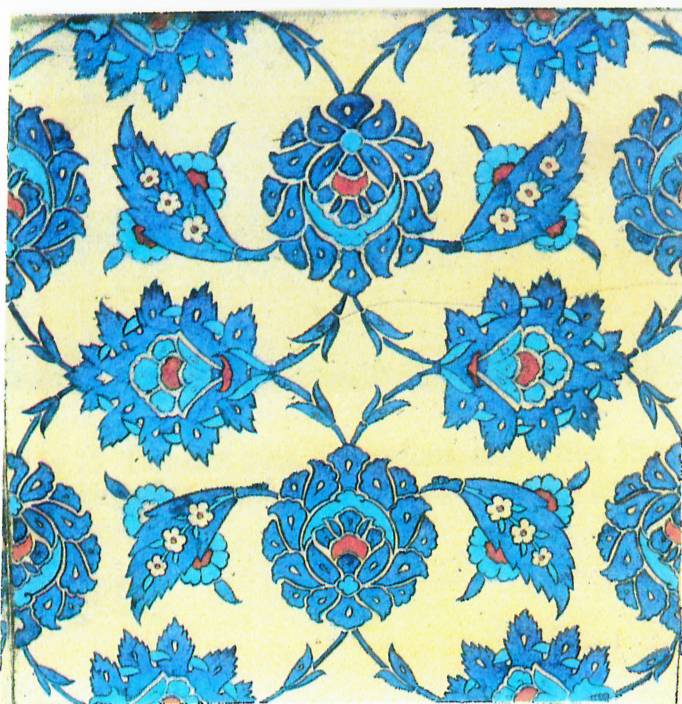


Fig.14 Ottoman tile, dimensions:
25 x 25 cm.
Tomb of Hürrem Sultan, Istanbul.
(made in Iznik, 16th century)

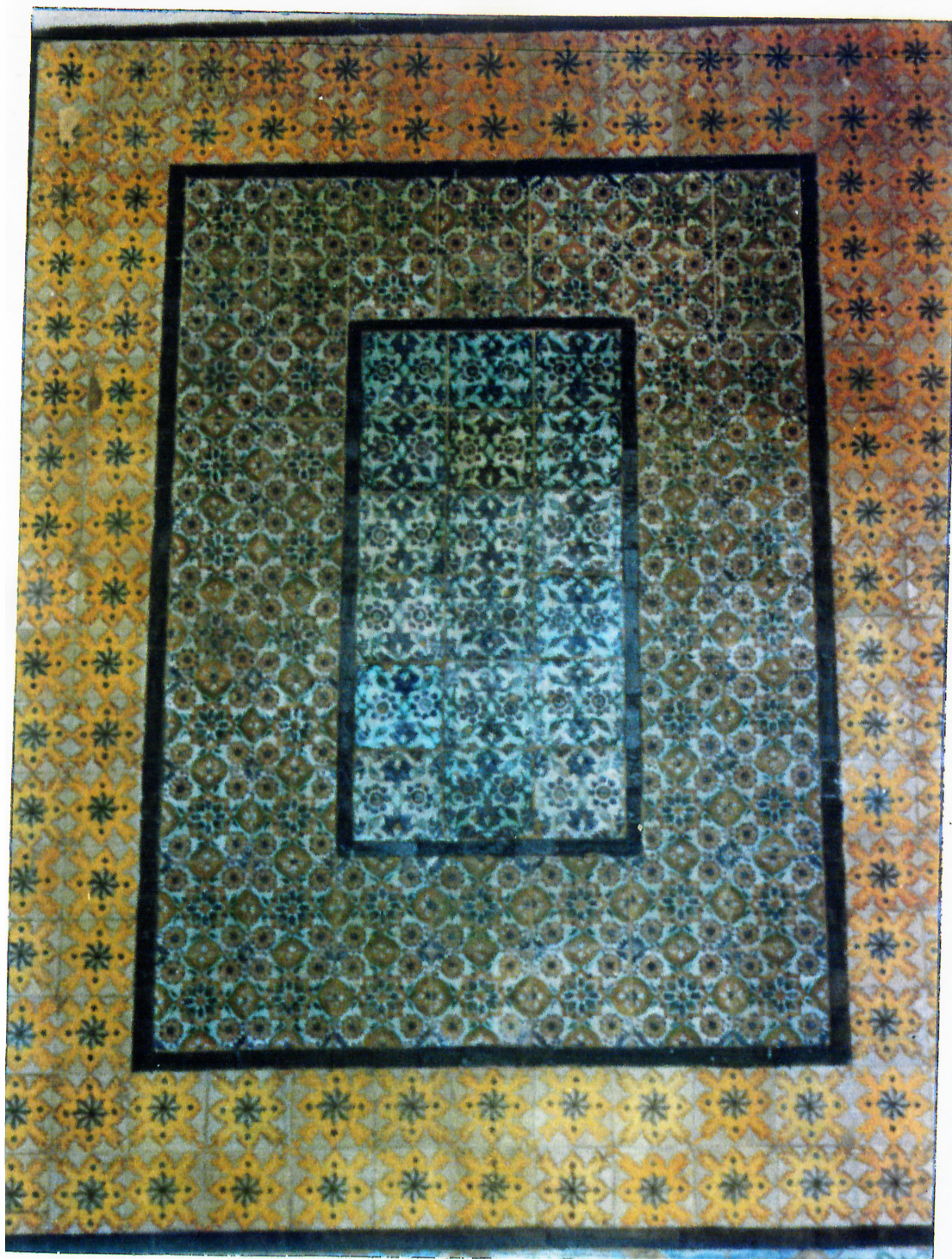


Fig.15 Tunisian tiles, dimensions: single tile; 15 x 15 cm.
Dar Hussein (actual National Institute of Art and Archaeology) Tunis

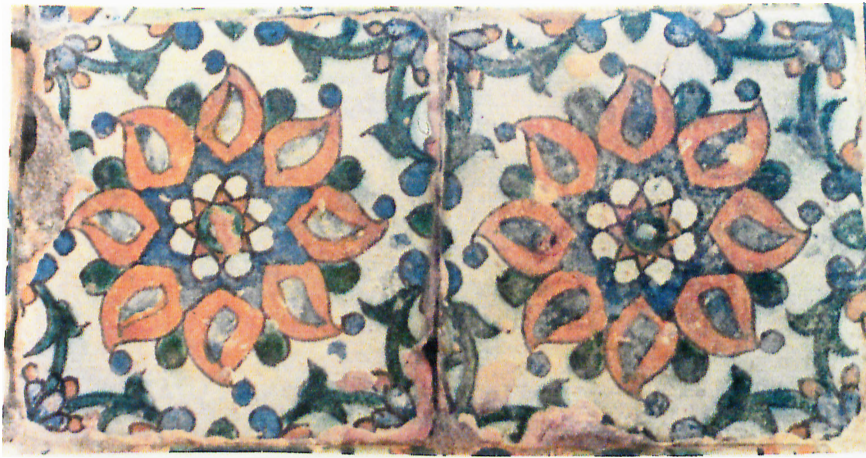


Fig.16 [Cat. 5.1.1.1.3. (a)]
Tunisian tiles, dimensions: single tile; 15 x 15 cm.
Fountain in the city center of Zaghuan



Fig.17 *Penç* motif from the tiles of the Mosque of Rüstem Paşa,
Istanbul, (2nd half of the 16th century)



Fig.18 *Penç* motif from the tiles of the Tomb of Sehzade Mehmet,
Istanbul, (2nd Half of the 16th century)



Fig.19 Fountain in the city center of Zaghouan



Fig.20 Tunisian tile, dimensions: 15 x 15 cm.
The Bardo, Algiers



Fig.21 Tunisian tile, dimensions: 15 x 15 cm.
Hydra Castle, Algiers



Fig.22 Tunisian tile, dimensions: 15 x 15 cm.
The Bardo, Algiers



Fig.23 [Cat. 5.1.1.2.1. (a)]
Tunisian tile panel, dimensions: single tile; 15 x 15 cm.
Bardo National Museum, Tunis

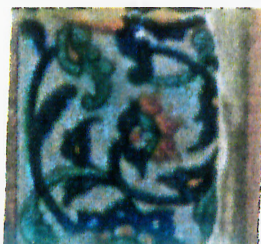


Fig.24 [Cat. 5.1.1.2.1. (b)]
Tunisian tile, dimensions: 15 x 15 cm.
Bardo National Museum, Tunis



Fig.25 Modifications in the design of joining motifs
on the tile, Cat. 5.1.1.2.1. (a)



Fig.26 Tunisian tile, dimensions: 15 x 15 cm.
Cathedral of Constantine, Algeria



Fig.27 [Cat. 5.1.1.3.1. (a)]
Tunisian tile, dimensions: 15 x 15 cm.
Dar Jellouli, Sfax



Fig.28 Detail of Ottoman tile,
dimensions: 25 x 25 cm.
Topkapı Palace, Istanbul,
(made in Iznik 16th century)



Fig.29 Tunisian wall tiles, dimensions: single tile; 15 x 15 cm.
Dar Jellouli, Sfax



Fig.30 Tunisian tile panel, dimensions: single tile; 15 x 15 cm.
Paris, Private collection, Loviconi A. et D., 1994 (Louhichi, A. 1995)



Fig.31 [Cat. 5.1.1.3.1. (b)]
Tunisian tile, dimensions: 15 x 15 cm.
Fountain in the city center of Zaghouan



Fig.32 Kütahya ceramic wares, (18th century)
Museum of Sadberk Hanım, Istanbul



Fig.33 [Cat. 5.1.1.3.1. (c)]
Tunisian tiles, dimensions: single tile; 15 x 15 cm
Dar Romdhane Bey, Tunis



Cat.34 [5.1.1.3.1. (d)]
Tunisian tiles, dimensions: single tile; 15 x 15 cm.
Shrine of Sidi Ali Azzouz, Tunis



Fig.35 Tunisian tiles, dimensions: single tile; 15 x 15 cm.
Shrine of Sidi Ali Azzouz, (central alcove) Tunis.

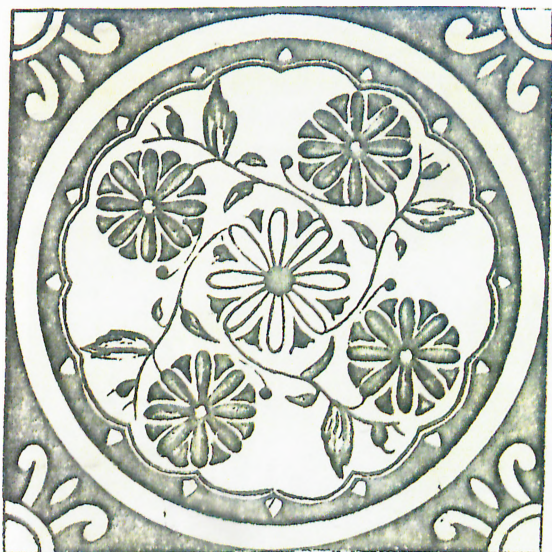


Fig. 36 Tunisian tile, dimensions: 15 x 15 cm.
The Bardo, Tunis



Fig.37 Tunisian tile, dimensions: 15 x 15 cm.
The Bardo, Tunis



Fig.38 Ottoman tile, dimensions: 25 x 25 cm.
Bardo National Museum, Tunis



Fig.39 [Cat. 5.1.1.4.1. (a)]
Tunisian tile panel, dimensions: central panel single tile; 20 x 20 cm.
Bardo National Museum, Tunis



Fig.40 [Cat. 5.1.1.4.1. (b)]
Tunisian tiles, dimensions: single tile; 15 x 15 cm.
Paris, private collection, Loviconi, A. et D., 1994 (Louhichi, A. 1995)



Fig.41 Tunisian tile, dimensions: 15 x 15 cm.
The Bardo, Algiers



Fig.42 Detail from Ottoman tiles, dimensions: single tile; 25 x 25 cm.
Topkapı Palace (made in Iznik, 16th century), Istanbul



Fig.43 Ottoman tiles,
dimensions: single tile; 25 x 25 cm.
Mosque of Sidi Mahres, Tunis
(made in Iznik, 16th century)



Fig.44 Ottoman plates with leaf pattern (made in Iznik, 16th Century)



Fig.45 [Cat. 5.1.1.4.2. (a)]
Tunisian tile, dimensions: 15 x 15 cm.
Museum of Sidi Kacem al-Jalizi, Tunis



Fig.46 Ottoman tiles, dimensions: single tile; 25 x 25 cm
Mosque of Sultan Ahmet (1610), Istanbul

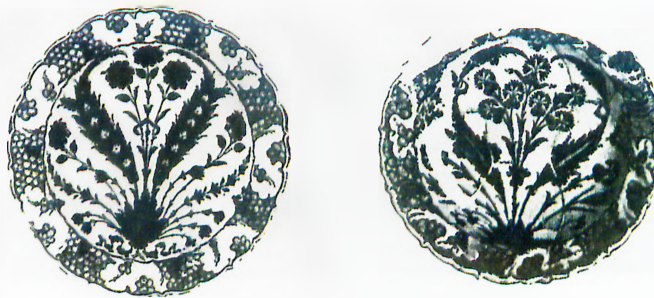


Fig.47 Ottoman plate, dimensions: diameter; 32.8
(made in Iznik 16th century)
Ashmolean Museum, Oxford

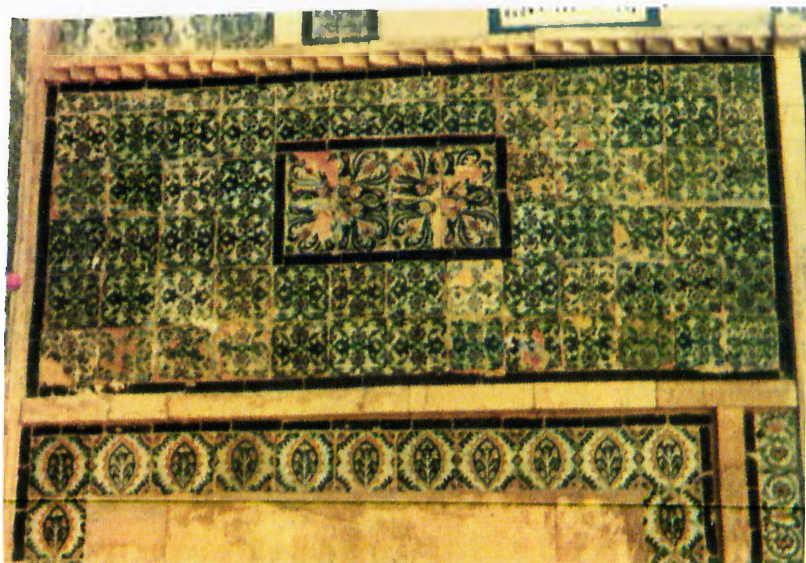


Fig.48 Tunisian tiles, dimensions: single tile; 15 x 15 cm
Dar Jellouli, Sfax



Fig.49 [Cat. 5.1.1.2.2. (a)]
Tunisian tile, dimensions; 12 x 24 cm.
Villa Jean d'Arc, Algiers (Broussaud, 1930)



Fig.50 [Cat. 5.1.1.5.1. (a)]
Tunisian tiles, dimensions: 12 x 24 cm.
Bardo National Museum, Tunis



Fig.51 Ottoman tiles, dimensions: 25 x 12.5 cm
Mosque of Rüstem Paşa, Istanbul.
(made in Iznik, 16th century)

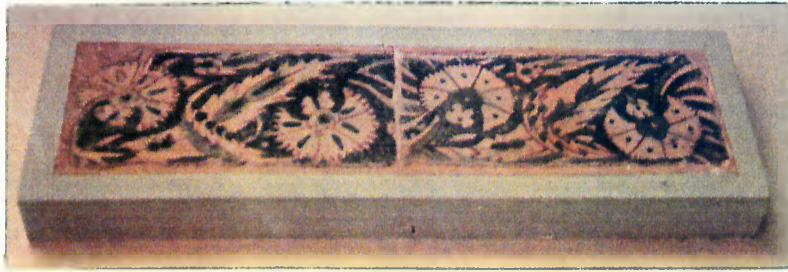


Fig.52 [Cat. 5.2.2.5.2. (a)]
Tunisian tiles, dimensions: single tile: 12 x 24 cm.
Bardo National Museum, Tunis



Fig.53 Tunisian tile, dimensions; 15 x 15 cm.
Fountain of the Boulevard Bru and Rue Michelet, Algiers. (Broussaud, 1930)



Fig.54 Ottoman tile, dimensions: 25 x 25 cm.
Mosque of Rüstem Paşa, Istanbul
(made in Iznik 16th Century)



Fig.55 Ottoman border pattern. Iznik, 16th century



Fig.56 Ottoman border pattern. Iznik, 16th century



Fig.57 [Cat. 5.2.1.1.1. (a)]
 Tunisian tile panel, dimensions: c.a. 79 x 159 cm.
 Bardo National Museum, Tunis



Fig.58 [Cat. 5.2.1.1.1. (b)]
 Tunisian tile panel, dimensions: c.a. 79 x 159 cm.
 Bardo National Museum, Tunis



Fig.59 [Cat. 5.2.1.1.1. (c)]
 Tunisian tile panel, dimensions: c.a. 79 x 159 cm.
 Bardo National Museum, Tunis



Fig.60 [Cat. 5.2.1.1.2. (a)]
Tunisian tile panel, dimensions: c.a. 111 x 175 cm.
Bardo National Museum, Tunis



Fig.61 [Cat. 5.2.1.1.2. (b)]
 Tunisian tile panel, dimensions: c.a. 79 x 159 cm.
 Bardo National Museum, Tunis



Fig.62 [5.2.1.1.2. (c)]
Tunisian tile panel, dimensions: c.a. 79 x 159 cm.
Museum of Sidi Kacem al-Zellizi, Tunis

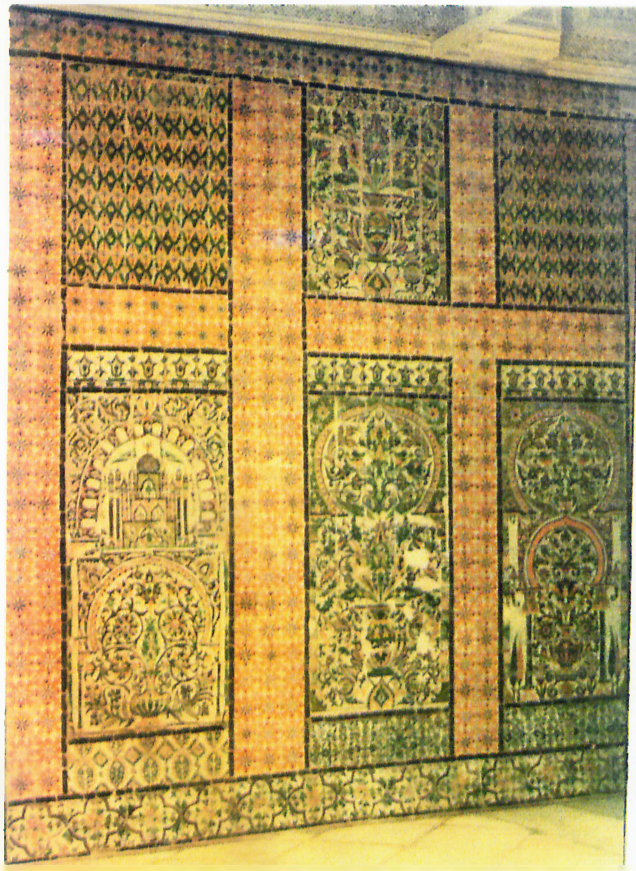


Fig.63 Dar Hussein, (Actual National Institute of Art and Archaeology),
(tile panels in the inner court), Tunis



Fig.64 Tile Panels from the Mosque of Sultan Ahmet (1610), Istanbul



Fig.65 [Cat. 5.2.1.1.2. (d)]
Tunisian tile panel, dimensions: c.a. 95 x 175 cm.
Bardo National Museum, Tunis



Fig.66 [Cat. 5.2.1.1.2. (e)]
Tunisian tile panel, dimensions: c.a. 75 x 143.4 cm.
Shrine of Sidi Mahres, Tunis



Fig.67 [Cat. 5.2.1.1.2. (f)]
 Tunisian tile panel, dimensions: c.a. 75 x 143.4 cm.
 Shrine of Sidi Mahres, Tunis

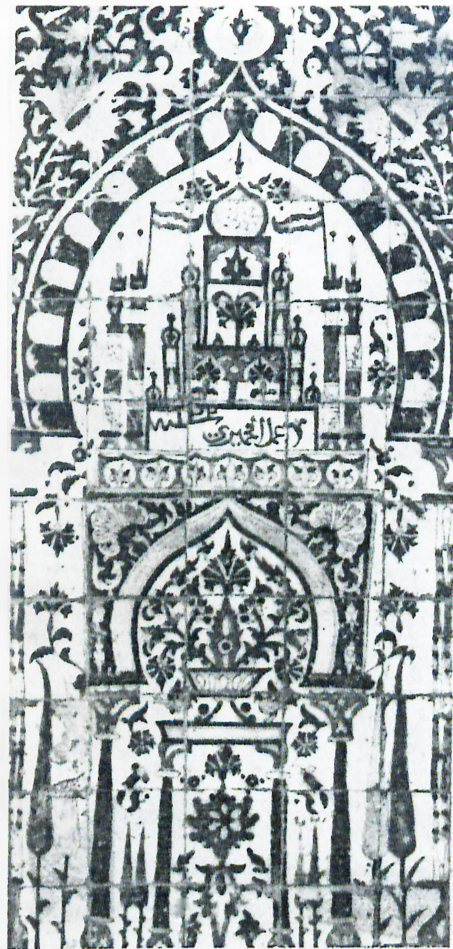


Fig.68 Tunisian tile panel, dimensions: c.a. 79 x 159 cm.
Musée des Arts Africains et Océaniques, Paris



Fig.69 [Cat. 5.2.1.1.2. (g)]
Tunisian tile panel, dimensions: c.a. 79 x 144 cm.
Bardo National Museum, Tunis



Fig.70 [Cat. 5.2.1.1.2. (h)]
 Tunisian tile panel, dimensions: c.a. 79 x 175 cm.
 Bardo National Museum, Tunis



Fig.71 [Cat. 5.2.1.2. (a)]
 Tunisian tile panel, dimensions: c.a. 79 x 128 cm.
 Bardo National Museum, Tunis

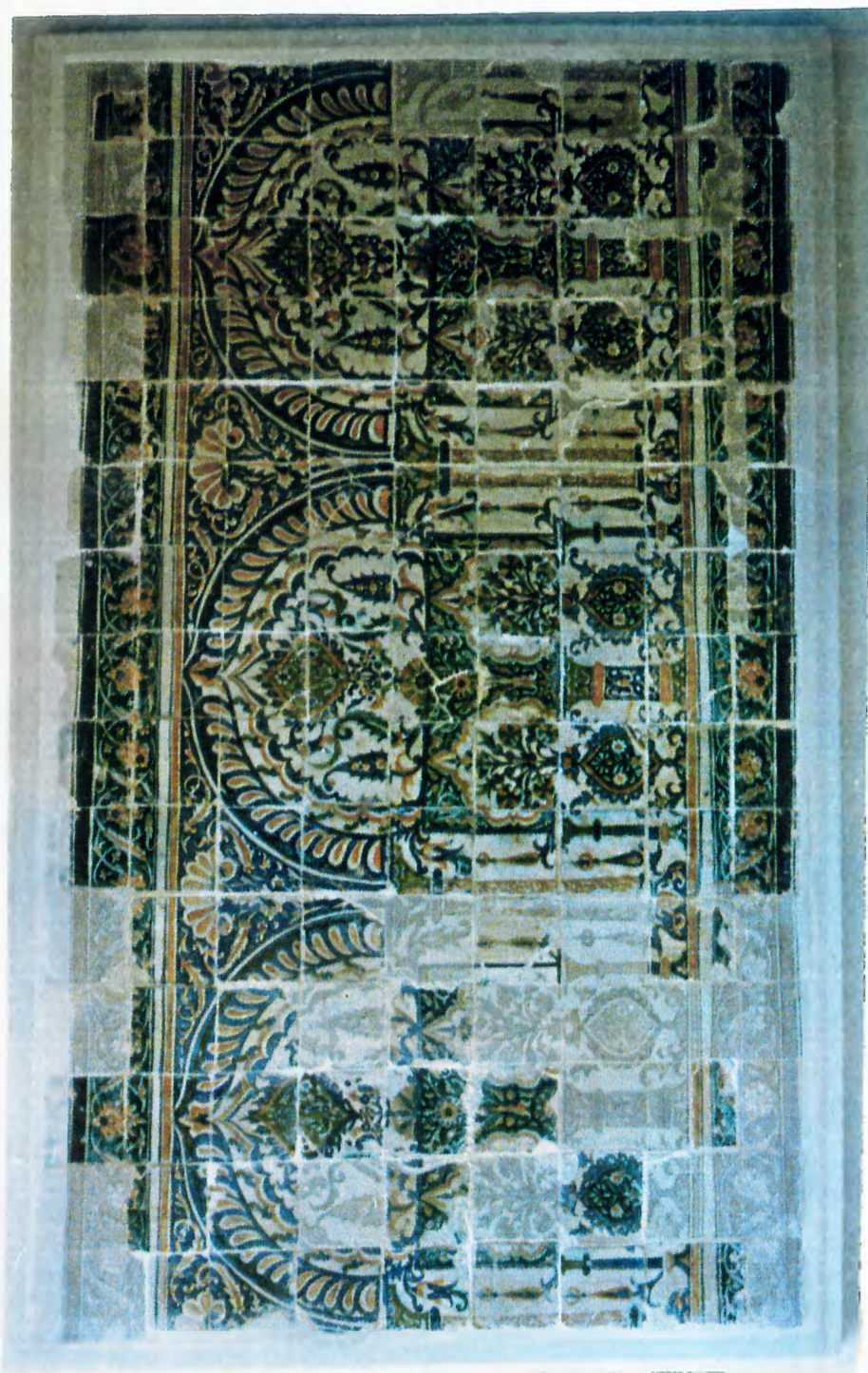


Fig.72 Tunisian tile panel, dimensions: c.a. 184 x 237 cm.
Bardo National Museum, Tunis



Fig.73 [Cat. 5.2.1.3.(a)]
Tunisian tile panel
dimensions: c.a. 95x159 cm.
Bardo National Museum,
Tunis.



Fig.74 [Cat. 5.2.1.3.(b)]
Tunisian tile panel,
dimensions: c.a. 79x159 cm.



Fig.75 [Cat. 5.2.1.3. (c)]
Tunisian tile panel, dimensions: c.a. 79 x 159 cm.
Bardo National Museum, Tunis



Fig.76 [Cat. 5.2.1.3. (d)]
Tunisian tile panel, dimensions: c.a. 79 x 159 cm.
Shrine of Sidi Ali Azzouz, Tunis

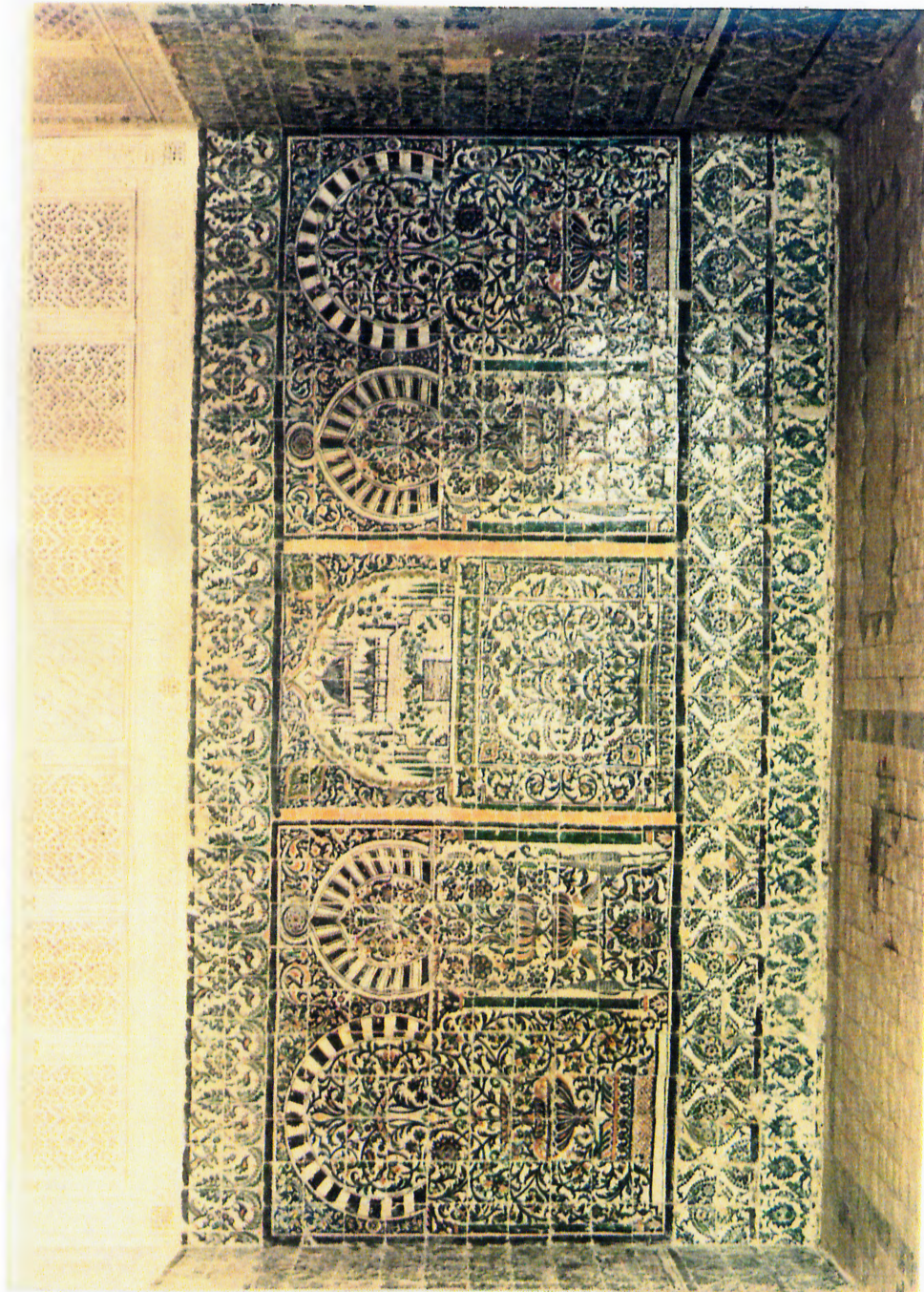


Fig.77 Shrine of Sidi Ali Azzouz, (tile panels in the central alcove), Tunis



Fig.78 [Cat. 5.2.1.3. (e)]
Tunisian tile panel, dimensions: c.a.159 x 79 cm.
Museum of Sidi Kacem al-Zellizi, Tunis

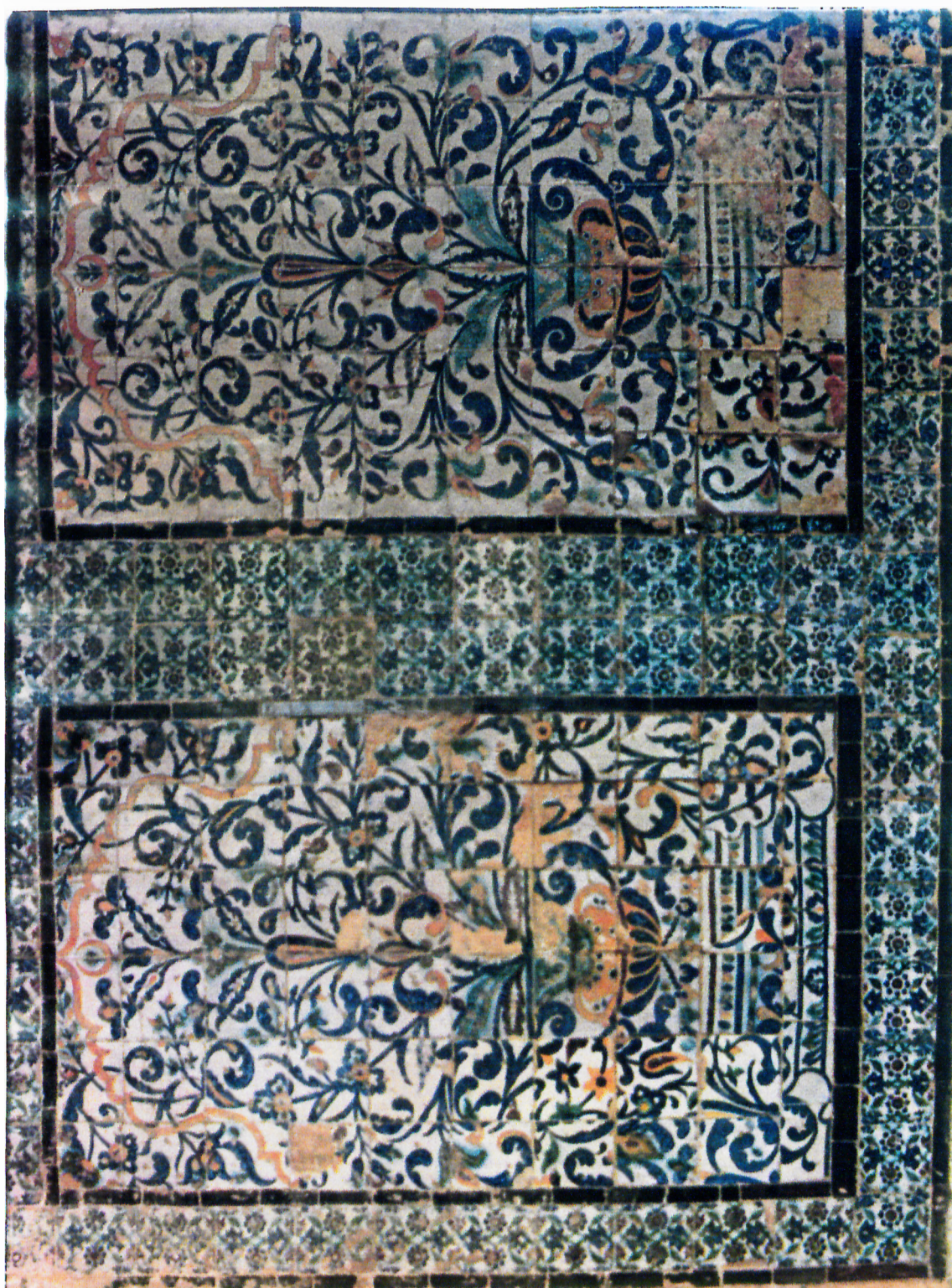


Fig. 79 [79 Cat. 5.1.2.3. (f)]
Tunisian tile panels, dimensions: c.a. 95 x 159 cm.
Madrasa Slimaniya, Tunis

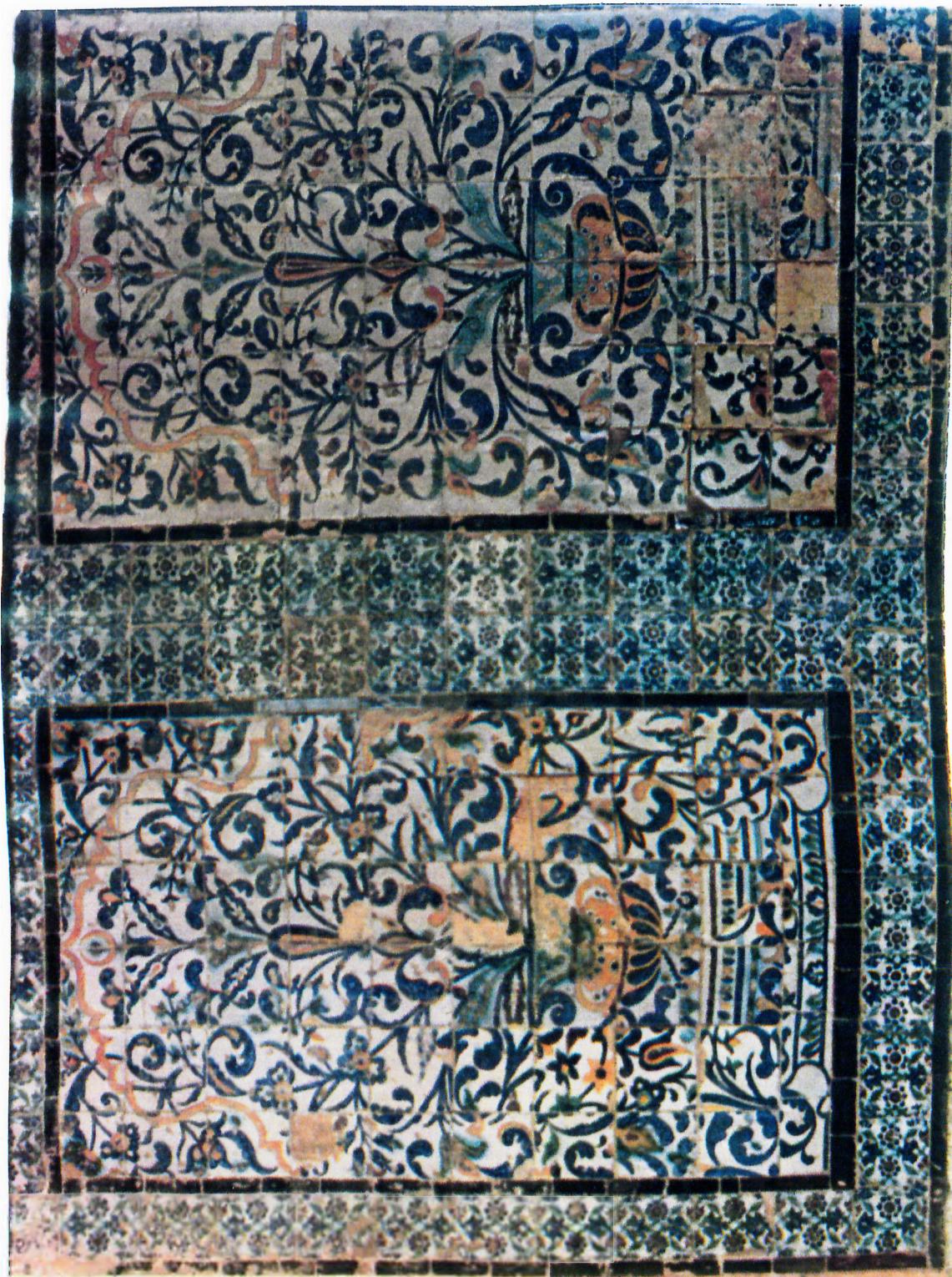


Fig. 79 [79 Cat. 5.1.2.3. (f)]
 Tunisian tile panels, dimensions: c.a. 95 x 159 cm.
 Madrasa Slimaniya, Tunis



Fig. 80 [Cat. 5.2.1.3. (g)]
Tunisian tile panel, dimensions: c.a. 95 x 159 cm.
Bardo National Museum, Tunis



Fig.81 [Cat. 5.2.1.3. (h)]
Tunisian tile panel, dimensions: c.a. 189 x 285 cm.
Bardo National Museum, Tunis



Fig.82 [Cat. 5.2.1.4. (a)]
Tunisian tile panel, dimensions: c.a. 108 x 241 cm.
Bardo National Museum, Tunis



Fig.83 Tunisian tile panel, (20th century) dimensions: c.a. 47 x 79 cm.
Avenue de la Liberte, Tunis



Fig.84 European tile panel, dimensions: c.a. 50 x 75 cm.
Bardo National Musueum, Tunis



Fig.85 Tunisian tile panel, dimensions: c.a. 95 x 95 cm.
Dar Jellouli, (inner court), Sfax

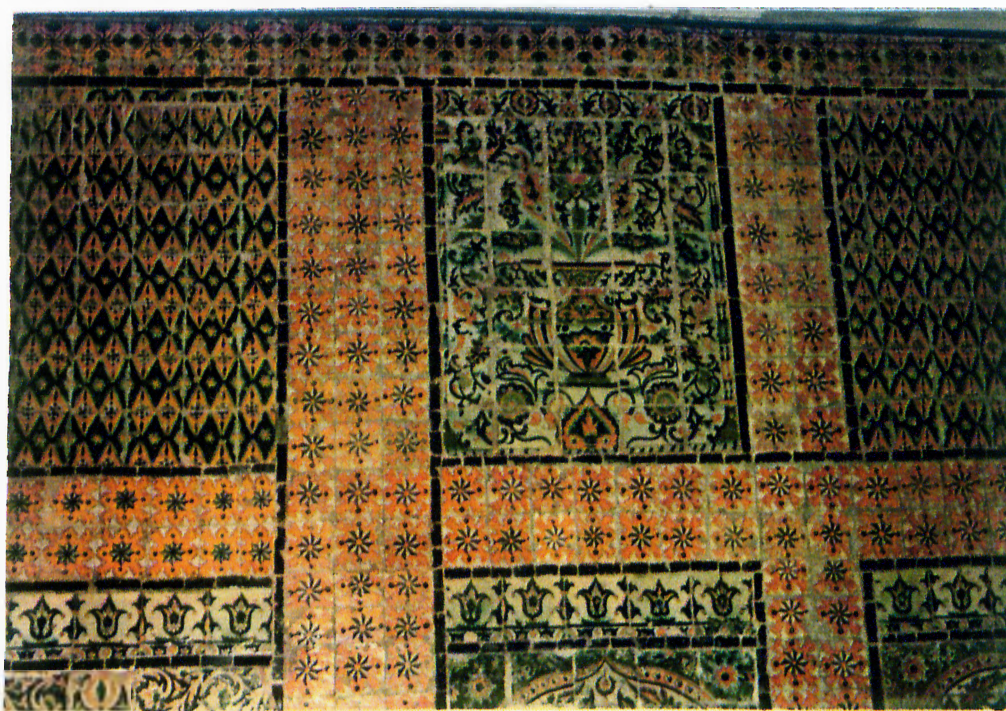


Fig.86 Tunisian tile panels
Dar Hussein, (Actual National Institute of Art and Archaeology), (inner court), Tunis



Fig.87 Architectural motif from Tunisian tile panel, Cat. 5.2.1.1.2. (a)
Bardo National Museum, Tunis

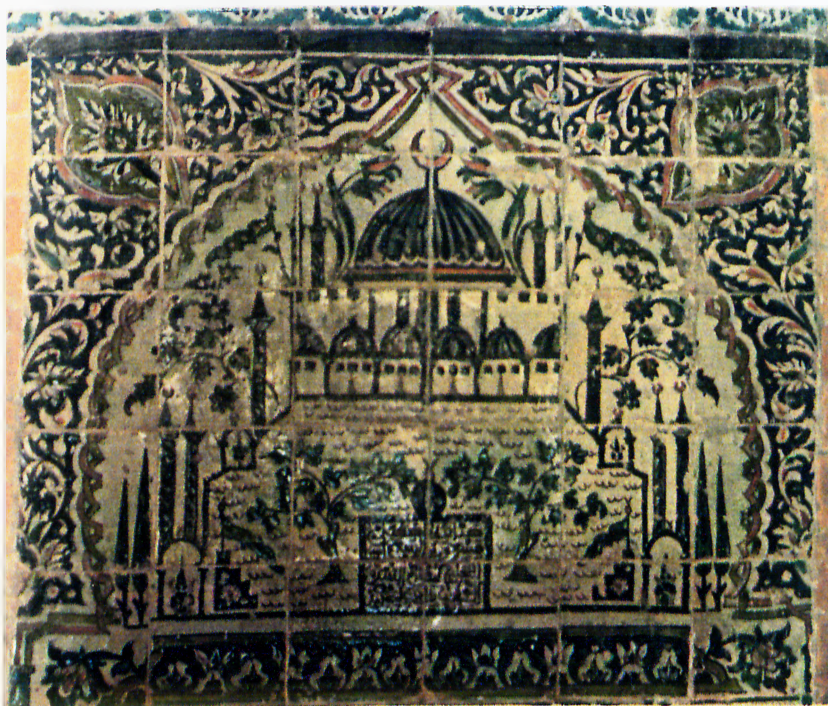


Fig.88 Architectural motif from Tunisian tile panel(PL. 41)
Shrine of Sidi Ali Azzouz, Tunis

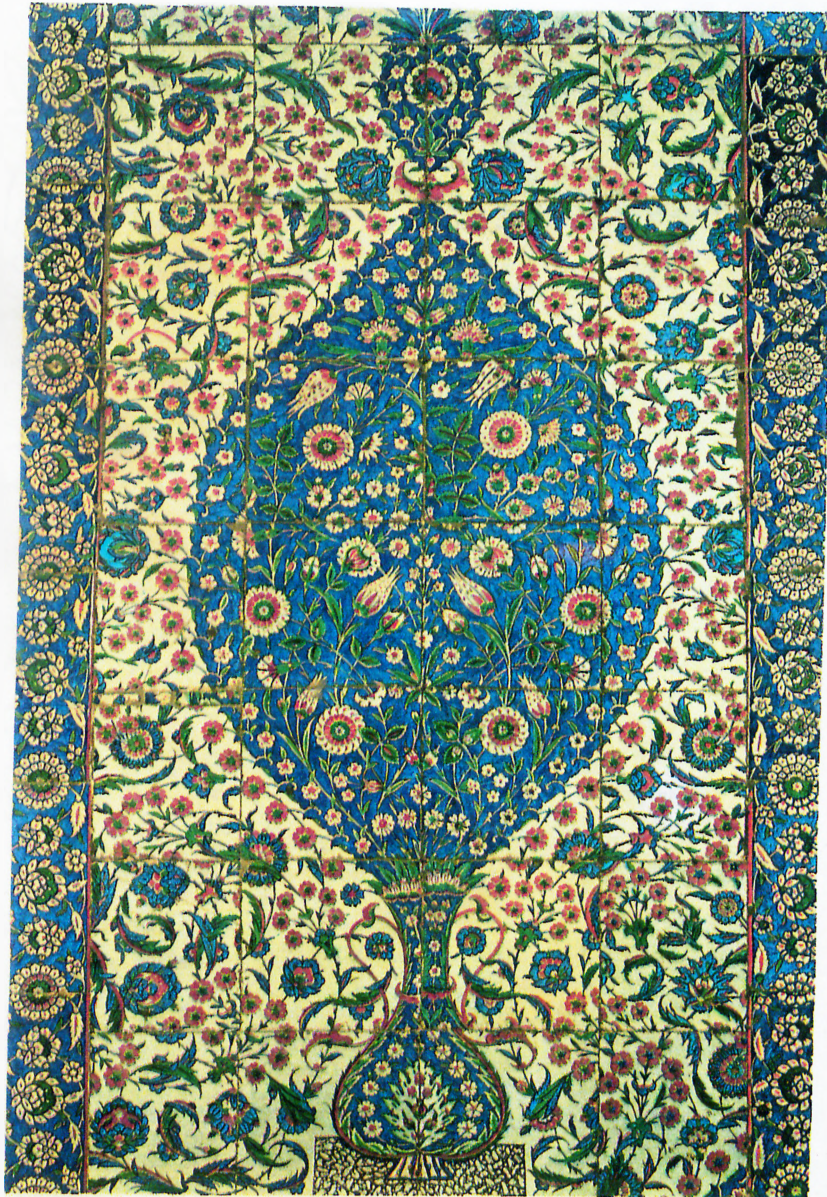


Fig.89 Tile panel from the Shrine of Eyüp Sultan, Istanbul,
(made in Iznik 2nd half of the 16th century)



Fig.90 Detail from Tunisian tile panel Cat. 5.2.1.1.2. (g)

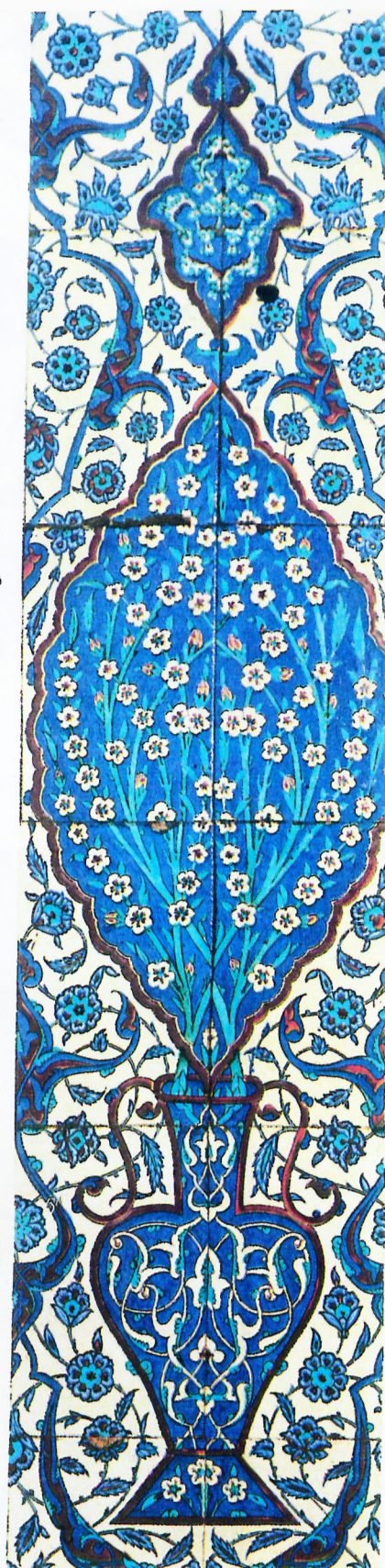


Fig.91 Detail from Ottoman tiles decorating the mihrab of the Mosque of Rüstem Paşa, Istanbul, (made in Iznik, 2nd half of the 16th century)

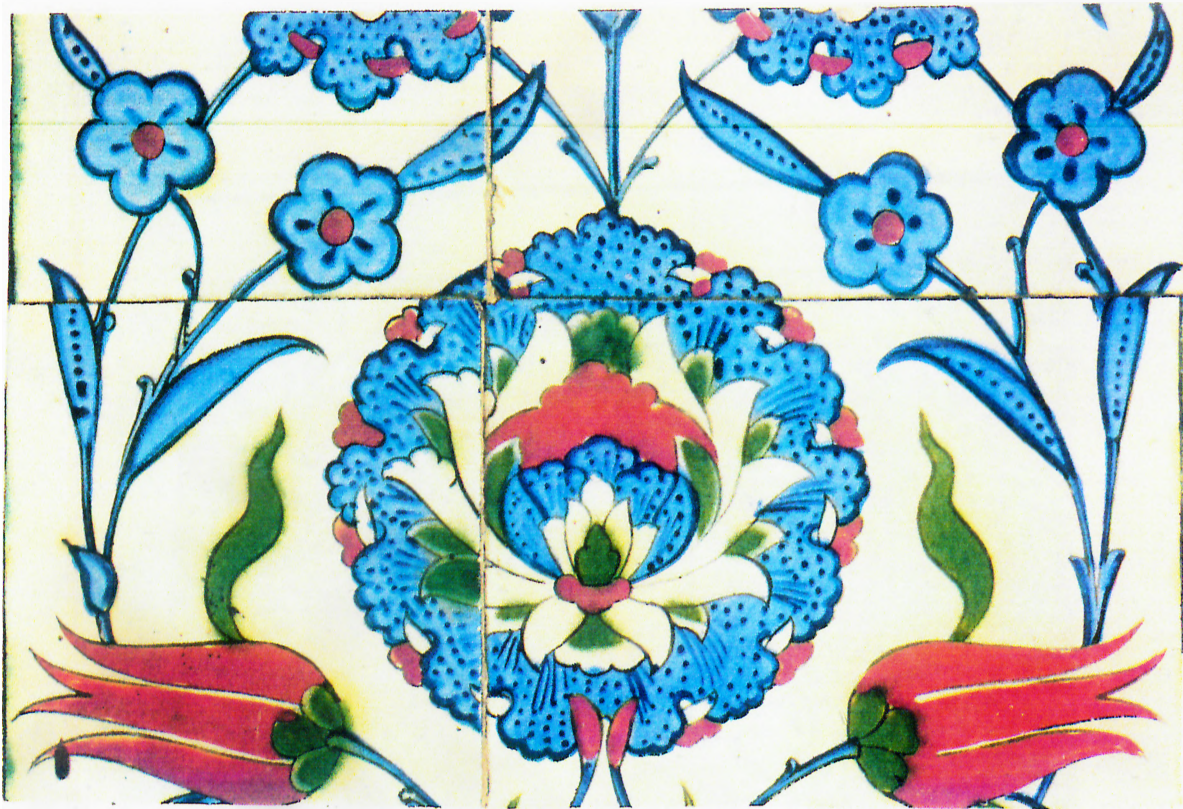


Fig.92 Detail from Ottoman tiles in the Mosque of Takyeci Ibrahim Çavuş, Istanbul, (made in Iznik, 2nd half of the 16th Century)



Fig.93 Square tile from Tunisian tile panel Cat. 5.2.1.3. (b) dimensions: 15 x 15 cm. Dar Azziza Othmana, Tunis



Fig.94 Tunisian tile panels,
Medina of Tunis, (made in Nabeul 20th century)

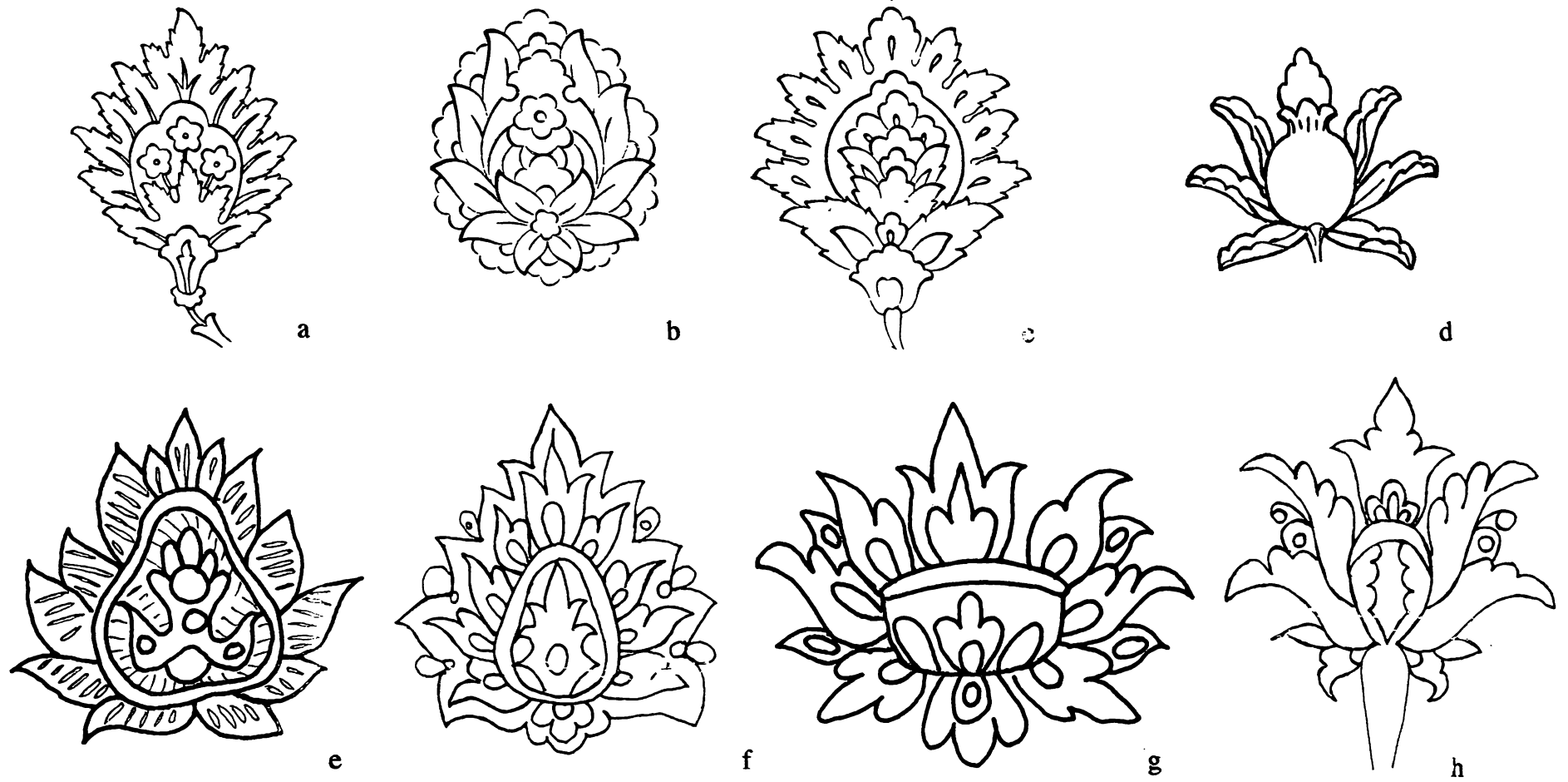


Fig.95 a,b,c,d, Ottoman hatayi motifs, e,f,g,h,Tunisian hatayi motifs

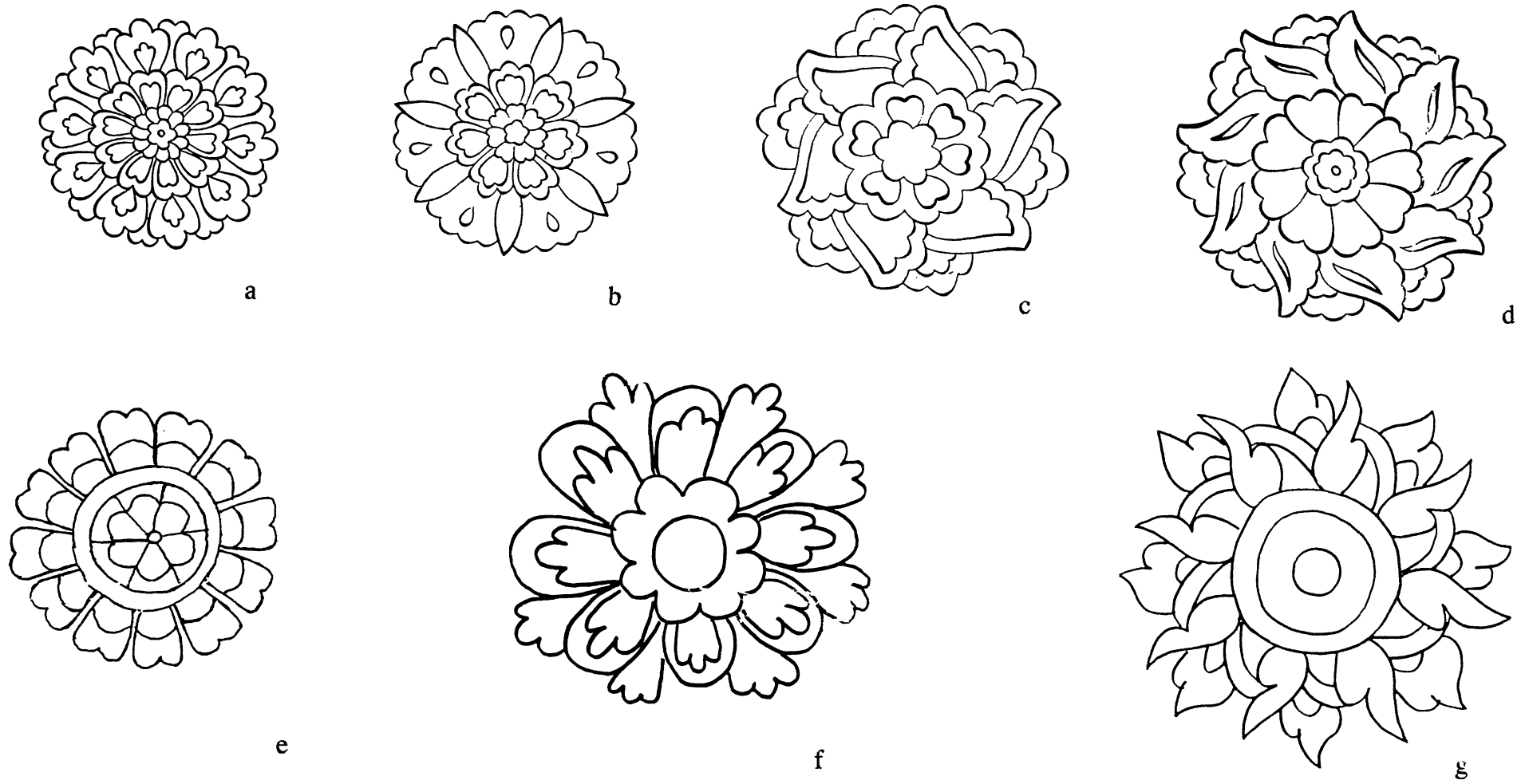


Fig.96 a,b,c,d,Ottoman penç motifs, e,f,g,Tunisian penç motifs

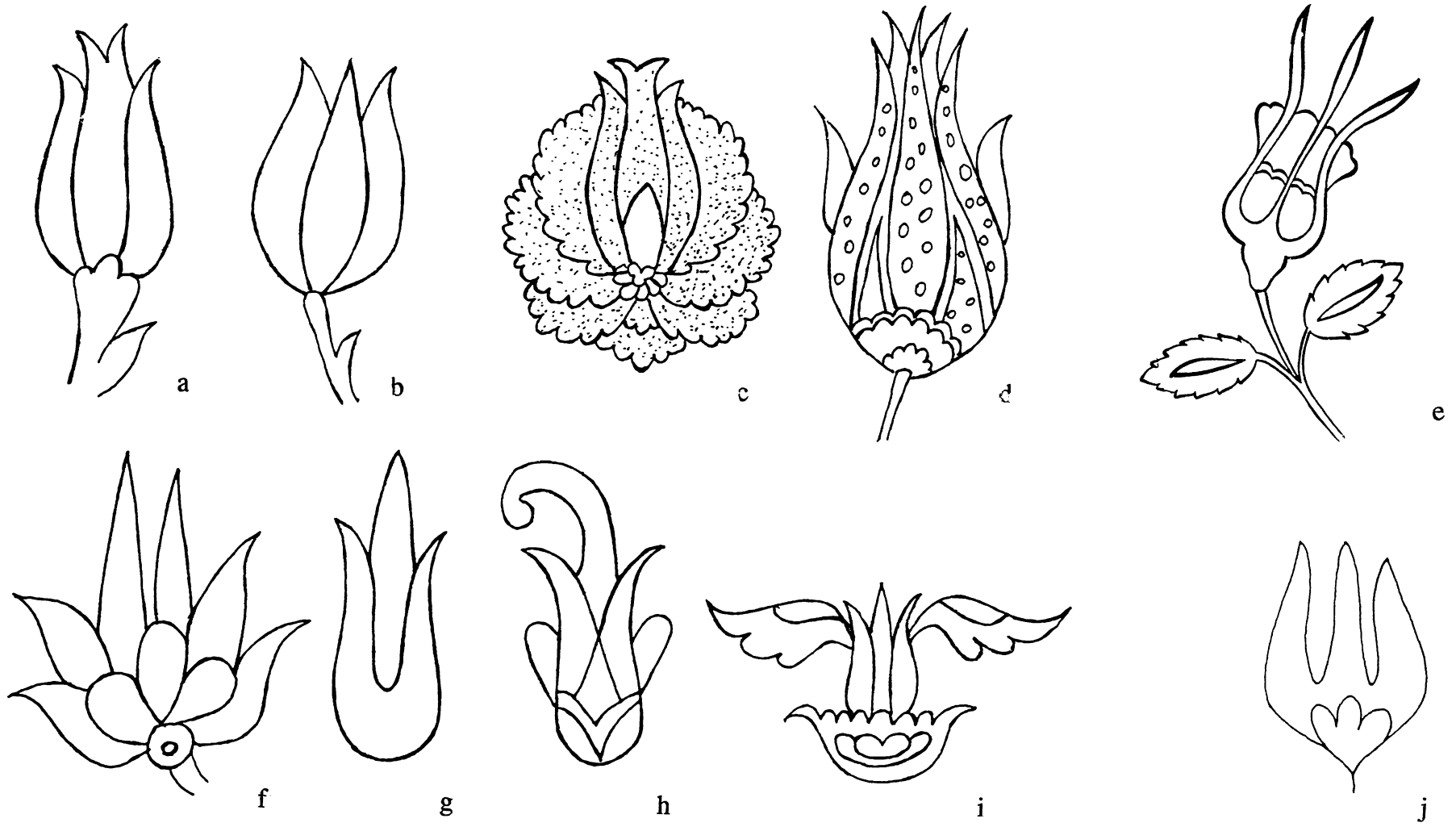


Fig.97 a,b,c,d,e, Ottoman tulip motifs, f,g,h,i,j, Tunisian tulip motifs

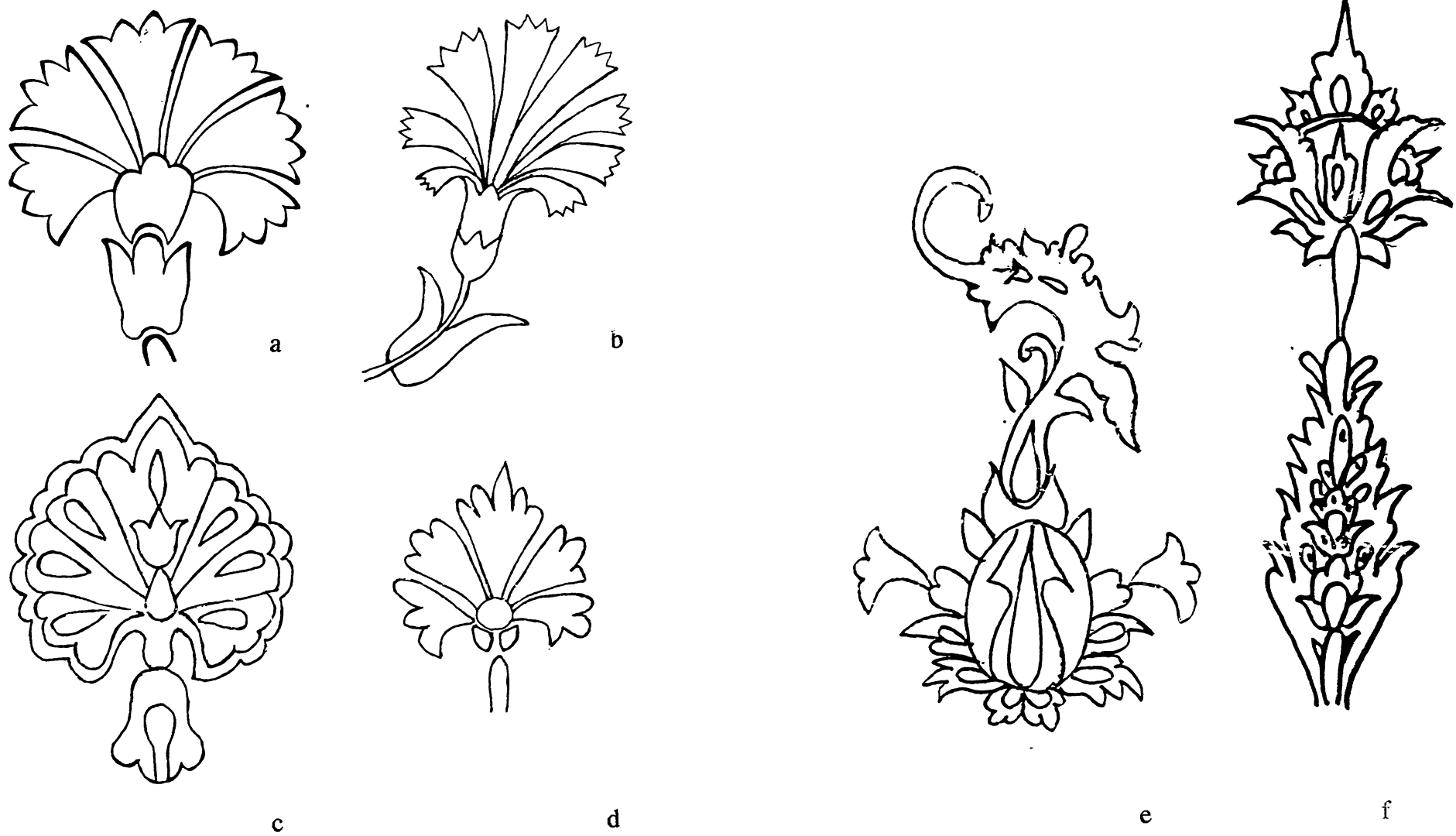


Fig.97 a,b, Ottoman carnation motifs, c,d,Tunisian carnation motifs e,f, Tunisian combined motifs

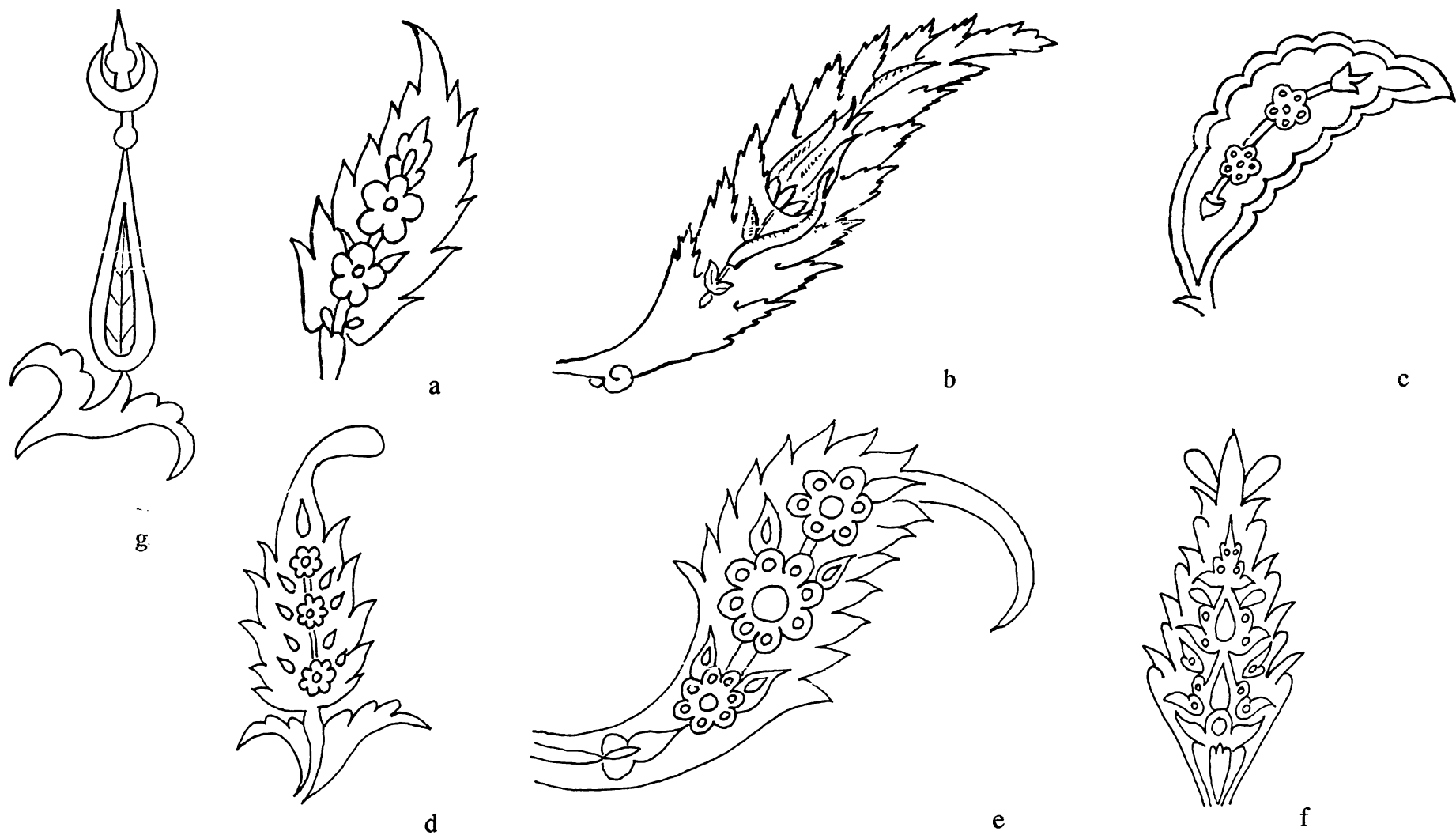
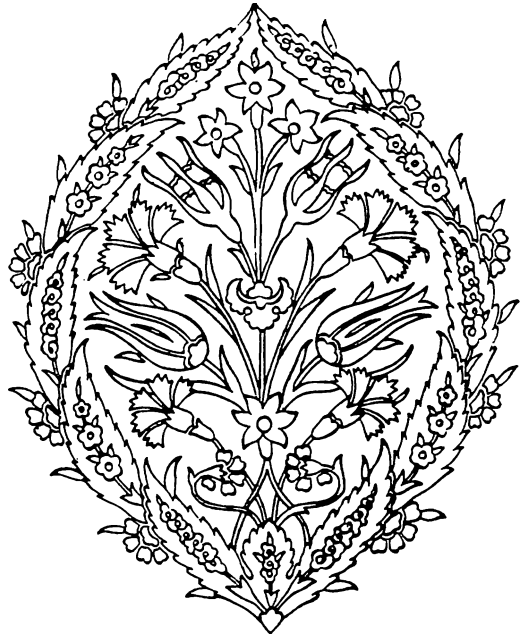


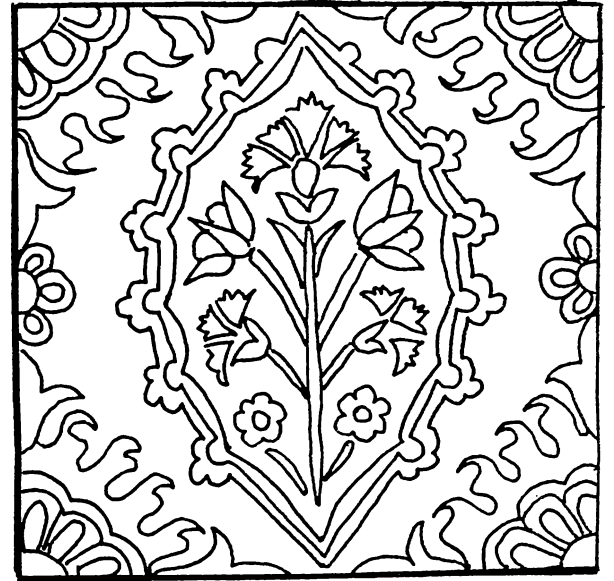
Fig.99 a,b,c, Ottoman saz motifs, d,e,f, Tunisian saz motifs, g,Tunisian combined motif



a



b



c

Fig.100 a,b, Ottoman Şemse motifs, c, Tunisian Şemse motif.

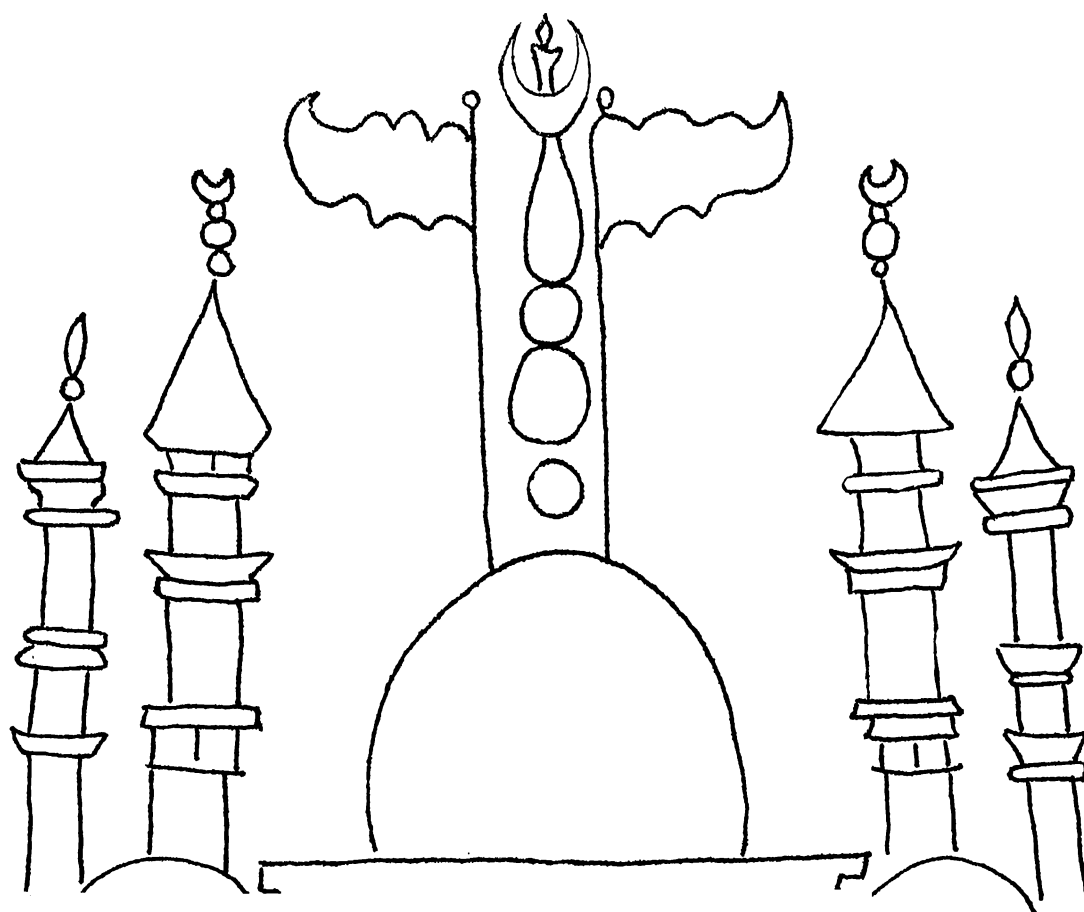


Fig.101 Tunisian architectural motif from tile panel (PL 31, Fig.66)



Fig.102 Tunisian floral composition from tile panel (PL 36, Fig.71).